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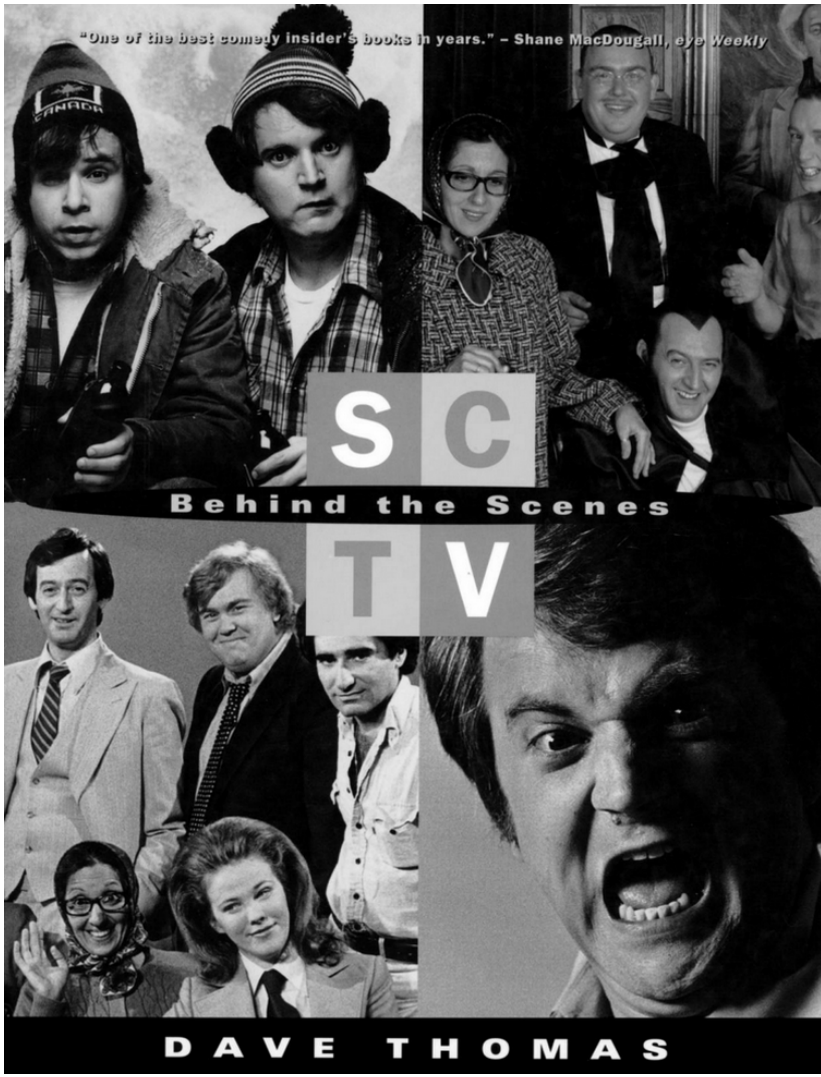
"One of the best comedy insider's books in years." – Shane MacDougall, eye Weekly
SCTV
Behind the Scenes
DAVE THOMAS

Behind the Scenes

Dave Thomas brings an insider's insight and a performer's eye for absurd detail to this glorious reconstruction of one of the funniest television shows ever to hit the airwaves. With contributions by cast members and production staff, and pictures from the show's archives and from private collections, *SCTV: Behind the Scenes* is unique and authoritative - and fun!

Above: Dave Thomas

They may have been the funniest people ever to share a stage. Toronto's Second City stage company started life as a shoestring operation in a downtown theatre and then transformed itself into an amazingly innovative, exuberant, and hilarious late-night television show.

In *SCTV: Behind the Scenes*, Dave Thomas recalls the theatrical origins of the group (and encounters with such notable comedy stars as Gilda Radner and Dan Aykroyd) and tells how he, along with

Eugene Levy, Martin Short, Catherine O'Hara, Joe Flaherty, and John Candy, sharpened the comedic skills that were carried over into the landmark television show.

Dave Thomas recalls how some members of the SCTV company made their debut in a university drama group. It was while acting in Shakespeare's *The Tempest* and *Twelfth Night*, among other plays, that Thomas and his colleagues Eugene Levy and Martin Short first learned how to win over - and sometimes lose - an audience.

Thomas charts the path he and the others followed after leaving university, the part played in their development by the musical *Godspell*, and their association with such Second City luminaries as Gilda Radner and Dan Aykroyd in Toronto and John Belushi and Bill Murray in Chicago. When Radner, Aykroyd, and Belushi went on to the big time in "Saturday Night Live," Thomas, Levy, and Short were joined by other talented performers - Andrea Martin, Catherine O'Hara, Joe Flaherty, and John Candy - in the reformulated Second City stage company. They developed their co-operative ensemble approach to improvising sketch comedy both on stage and, late at night, in fondly remembered "Friday Night Services" in a house various cast members occupied in Toronto.

Thomas, assisted by Bob Crane, has conducted interviews with virtually all members of the SCTV company - including the producers, directors, and backstage contributors - and has used their recollections to supplement his own. The resulting book is a kind of collage of memories in which each member of the group puts his or her own spin on pivotal events in the program's history.

Added to this are anecdotes about the group's many fabulous characters, impersonations, and sketches: Thomas as Bob Hope, Flaherty as Guy Caballero, Martin as Edith Prickley, Moranis as Woody Allen, Levy as Perry Como, Short as Jerry Lewis, O'Hara as Katharine Hepburn, and Candy as Johnny LaRue - among a host of others. The amazing tale of two hosers, Bob and Doug McKenzie, is also recounted in full.

Thomas has drawn from his own unique collection of snapshots, and from the files of Second City in Chicago and Toronto, and combined them with still photographs pulled from the videotapes of the show to

assemble approximately 200 priceless images from SCTV history. Also included in the book is a bumper collection of trivia questions and answers (more than 800 of them) and an authoritative listing of every skit performed in every program from the first half-hour shows made for Global television in 1976, through the 90-minute CBC and NBC network shows, to the final season of 45-minute shows on the Cinemax cable network.

With more than 200 priceless photos from SCTV history, a bumper collection of trivia questions and answers, and an authoritative listing of every skit performed in every program from the Global and NBC networks to the final Cinemax shows, this is a book to be treasured not only by the show's many fans, but also by lovers of comedy everywhere. This is the ultimate SCTV book. It will be enjoyed and treasured not only by the show's many fans, but also by lovers of comedy everywhere.

Dave Thomas joined the Second City stage show in Toronto in 1975. A year later, along with Harold Ramis, John Candy, Joe Flaherty, Catherine O'Hara, Eugene Levy, and Andrea Martin, he helped to create SCTV. In the show's second season, he became head writer and the following year took on the producer's role as well. Thomas stayed with SCTV for five years, won an Emmy Award and four Emmy nominations, and was instrumental in the sale of the program to NBC in 1980. Since leaving SCTV in 1982, Thomas has written, acted, and produced for films and television. He was hired in 1993 to co-star with Brett Butler in the ABC hit series "Grace Under Fire." In 1994-95, Dave developed and produced "Family Challenge" for ABC and Family Channel.

"In the history of television, I can't recall a show that played as many different venues. It was just pure survival... We were always shuffling toward the guillotine, the execution was always around the corner, because the show just had that edge."

- **Andrew Alexander** *Executive Producer*

"I don't miss the show because I don't think I could survive it now."

- **Rick Moranis** *Writer/Performer*

"I swear I would look younger today if I hadn't trained my face to look older than my own mother's all those years ago on SCTV. I

could actually create jowls for a character I was playing."

- **Catherine O'Hara** *Writer/Performer*

"I was invited to join the cast of SCTV in the fall of 1981... I didn't go in 1981 but I did go in the spring of 1982. I had the advantage then of being the new, hungry guy, the last hungry guy brought in."

- **Martin Short** *Writer/Performer*

"I miss working with that many people in one situation... I've done some good work with other people, but it doesn't have that insane, hysterical quality."

- **Harold Ramis** *Writer/Performer*

"It represented the best work that any of us will ever do on television, no matter what else we work on."

- **Bernard Sahlins** *Executive Producer*

"I've never worked with so many talented people in one environment. From the writers, the performers, the producers - it was incredible how good the scripts were."

- **John Blanchard** *Director*

"We will never have that chance again. We will never get that kind of a shot at it."

- **Joe Flaherty** *Writer/Performer*

"A definitive history of the Emmy-winning comedy series... For fans, a must; for the uninitiated, an education."

- **Toronto Sun**

"It makes for fascinating reading... Over-sized and stylishly put together with a mountain of photos and other material arranged playfully on every page."

- **Tony Atherton, Ottawa Citizen**

"An authoritative, comprehensive, and funny book about Canadas most awesome comedic legacy... It is magnificent."

- **Alberta Report**

"This is a book to treasure."

- **Allan Gould, Southam News Service**

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The Canadian Publishers

SCTV

SC

TV

Behind the Scenes

Dave Thomas
with Robert Crane
and Susan Carney

M&S

SCTV Behind The Scenes by Dave Thomas
with Robert Crane and Susan Carney

To the cast of SCTV: John, Joe, Gene, Rick, Catherine, Andrea, Marty, Robin, and Tony

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Special Note

Editor's Note: This ebook was not created to break copyright in any way shape or form. It was made as a labour of love. This epub is to promote the memory and legacy of SCTV. I have not made any profits from this ebook and have no intention of doing so in the future. If you can proofread and continue to improve this ebook, it would be greatly appreciated. If you see this book in physical form, please BUY IT. Please also request that the publisher make this book available in digital form. Thanks. the editor. Dedicated to the memory of John Candy, Harold Ramis, Tony Rosato, Joe Flaherty and Catherine O'Hara

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Preface

About a year ago someone phoned me to discuss a book he was doing about SCTV. I hesitated to talk to him because the SCTV cast prized its privacy and I had no idea who this person was. My caller assured me that Eugene Levy and Catherine O'Hara had already agreed to be interviewed by him and his collaborator. I invited him to call me back.

"Call me back" is a great stalling device. It'll give you time to change your phone number, move to another city, or enter the Witness Protection Program. It was two or three weeks before I phoned Eugene about something and I mentioned the call about the book. "Never heard of him," he told me. On checking with Catherine I learned she hadn't spoken to him either.

Above: *John Candy as Orson Welles*

When my caller phoned back I confronted him with Eugene's and Catherine's denials. He waffled with one of those "What-I-meant-when-I-said-that-was" backpedalling lies. I told him I found it difficult

to work with people I didn't trust and, anyway, I was writing my own book about SCTV.

I wasn't, but it got him off the phone. A couple of weeks later, I got a call from Andrew Alexander, the executive producer of SCTV. "I hear you're writing a book," he said. I laughed. I love it when things like this happen. Someone else's lie prompted me to lie, and now my little lie was acquiring a life of its own. A publisher had phoned Andrew, expressing interest in my book. When I talked to the publisher he said he wanted to open the book at John Candy's funeral and do kind of an SCTV "Big Chill." That really irked me and I told him he should write the book since he was so-o-o-o creative. After talking to him, I decided to forget it. A few months later I got a call from one of the editors at McClelland & Stewart. I remember thinking, "Getting rid of that Big Chill guy means there's hope for the publishing industry!" Anyway, the staff at McClelland & Stewart gave me free rein to write what I want, waited patiently for my manuscript and did a marvelous editing job.

It made some sense that I would write a book about SCTV. I have the best impersonations from the second season, 1978: Orson Welles, Sylvester Stallone, Katharine Hepburn, Colonel Sanders, Connie Stevens, Rex Reed and photo files on the show. I also have all the original scripts and a lot of first drafts, some even in various cast members' handwriting. I also have a couple of boxes of out-take tapes in storage somewhere. I didn't preserve these things with an eye to one day writing a book. I'm just a hoarder. So I felt I had to write this book for two reasons: one, I was there when it happened; and two, I have all the material.

Above: *Impersonations from the second season, 1978: Sylvester Stallone (Joe), Katharine Hepburn (Catherine), Colonel Sanders (Dave), Connie Stevens (Andrea), Rex Reed (Eugene)*

So now I am writing a book but not without serious reservations. I know that I will encounter some flak from the cast and some of the other people associated with SCTV when they read this book because some of them feel all the behind-the-scenes stories are

private and have no place in a book. I could have whitewashed the memories, avoiding the conflicts and spinning a yarn about how "wonderful" it all was. The truth is, it was "wonderful." But there were conflicts. You can't put a group of creative people to work in the competitive environment of a TV show and expect it to run without conflict. That would be a boring show and an even more boring book. I'm sure there will be complaints about things that I got wrong or things that I misunderstood. But as you'll see from the people who did agree to be interviewed for this book, a lot of their memories are sketchy and selective. We all remember things differently, and sometimes the same story told from two or three different angles yields not only differences of opinion but also occasional downright discrepancies over facts.

I know that when John Candy died, a wealth of stories and hilarious memories went with him. Since John's memory is no longer part of the pool, we are one hand short when it comes to remembering SCTV. If there was ever going to be a book, I felt someone had better start now before another one of us drops out. I have also been playing around on the Internet. There I stumbled across an SCTV chat group where hundreds of loyal fans reminisce about the show. We never worked in front of an audience at SCTV and this contact with fans on the Internet inspired me even more to leave some sort of record.

The point of it is, I'm doing this book because I was there. It is a story told from my point of view, but I hope when the others who were there read this book they'll find it reflects reasonably accurately the way it was between 1976 and 1983 when we did SCTV.

This book is not designed to take advantage of the success of "Grace Under Fire," to sell my standup act to a publisher to make some money. It is a real look behind the scenes of a show that launched the careers of Harold Ramis, John Candy, Rick Moranis, Martin Short, Catherine O'Hara, Eugene Levy, Andrea Martin, Joe Flaherty, and myself. My associate Bob Crane, who has a longstanding history with this cast, interviewed as many of these people as were willing. We also talked to writers, producers, directors, and people who worked on the crew of SCTV. I then tried to integrate their interviews with my own memories and tell the story of the show as accurately as possible. But it's a story told from my point of view and I make no apologies for that.

I want to thank my father and mother, John and Moreen Thomas,

who helped me proof and edit the manuscript. And a big nod goes to Rick Moranis for his encouragement and support, which has always been my safety net when I dared to step out of the rank and file and initiate anything.

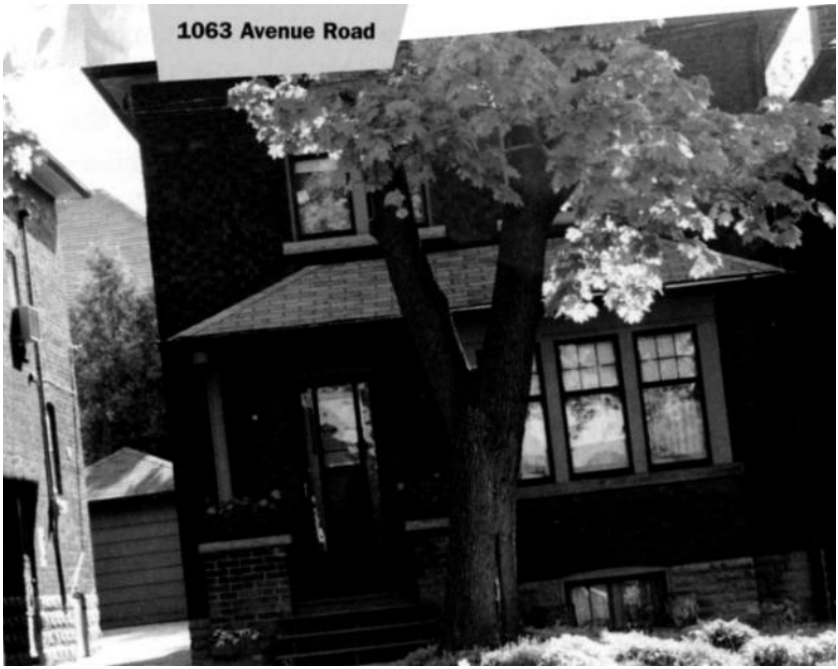
I wish to thank Bev Schechtman, Dave McAree, Andrew Alexander, Dave Proc, and Don Dixon for providing me with photos that enhanced the look of the book.

I wish finally to give a special thanks to Rick Moranis, Paul Shaffer, Marty Short, Joe Flaherty, and Andrew Alexander for reading this book when it was still in manuscript stage. They helped me fill in the holes, correct details, and guarantee the accuracy of the book.

DAVE THOMAS

1063 Avenue Road

The house at 1063 Avenue Road in Toronto had a long association with Second City and SCTV. Although the house changed hands a couple of times, somebody or other connected with the show lived there from 1972 until 1980. Martin Short and Eugene Levy were the first to move in and they lived there from 1972 until 1974. Then Sheldon Patinkin rented the house. Sheldon was a director of the Second City stage company and a producer of SCTV. He lived there for a year in 1975. John and Rose Candy lived there from 1976 to 1980. There were parties attended by people like Paul Shaffer, Dan Aykroyd, Gilda Radner, Victor Garber, Joe Flaherty, Catherine O'Hara, the Murray brothers (Bill and Brian), and John Belushi. Hundreds of pages of comedy were written there. Eugene, Marty Short, Paul Shaffer, and I had most of our infamous Friday Night Services at 1063 Avenue Road. That little house has a real place in the history of comedy. In fact, Toronto in the mid-1970s was a remarkable place if you were at all interested in comedy.



Above: *The House at 1063 Avenue Road*

I underwent a kind of comic initiation at 1063 Avenue Road back in 1973. Eugene Levy put on Albert Brooks's Comedy Minus One record, handed me the album jacket, and opened the dining-room doors to reveal my audience: Danny Aykroyd, Gilda Radner, John Candy, Paul Shaffer, Andrea Martin, and Eugene's roommate at that time, Marty Short. I was terrified. Some readers may know the album. It provides words on the jacket and spaces in the recording for you to say the words. All you have to do is time it right. The only problem is that Albert starts screwing around with the timing after the first couple of exchanges. Some spaces are way too long, others nowhere near long enough for all the words that have to be said. I had never heard the bit before and was horrified at the thought of trying to be funny in front of people whom I really admired. I did the bit and I think I saved myself with my reactions to Albert's wacky timing.

Above: *Dave as Richard III at McMaster*

Though we may remember some of the events differently, the places where we made these memories together are all still there: Old Firehall on Lombard Street in Toronto; the Global Television studios in Don Mills; the office buildings on Lombard and Bloor in Toronto where we wrote the shows; Magder Studios on the edge of Scarborough; a house on Bellagio Drive in Bel Air where we wrote and some of us lived; an office suite on Ventura Boulevard in Los Angeles; the ITV Studios, the Four Seasons Hotel, and the Carvery restaurant in Edmonton; and 1063 Avenue Road.

Marty Short, Eugene Levy, and I were at McMaster University in Hamilton in 1970. Marty was in a four-year social-work course and I was in a four-year English literature course. Eugene had already dropped out after his fourth year, moved to Toronto, and snagged a role in Ivan Reitman's first commercial theatrical feature film, *Foxy*

Lady. Ivan had also attended McMaster and gained notoriety in the McMaster Film Board, an extra-curricular film group that financed its efforts through the student union. As it happens, McMaster had no Film department, no Drama department, and no Television department for course-credit work. But there were extra-curricular activities in these areas funded by the student union. So Ivan, Eugene, Marty, and I, and others like us, virtually moved into the student union building on the edge of the campus, where we pursued our passions for film and theatre instead of attending class.

I first met Marty at an extra-curricular drama class led by Martin Brenzell. Brenzell was involved in some way with the La Mama Theater in New York City, and it seemed to me that all he wanted his students to do was assume the rigid shape of inanimate objects or writhe on the floor like snakes. Because I hated this approach to acting, I hovered on the periphery and somewhere at the back of the theatre I met Marty. He didn't want to writhe on the floor either. Like me, he wanted to do The Odd Couple. So we teamed up with a few other like-minded students and approached the student union for funding for our own extra-curricular theatre company. But they were afraid of getting too commercial, so instead they suggested we form McMaster Shakespearean Players. It's funny how conservative even college kids can get when they're in charge of allocating funds. Anyway, we did Macbeth and Twelfth Night in the 1969-70 semester, and that summer we managed to wedge in The Odd Couple under the financing of McMaster Shakespearean Players. We all thought that it was hilarious that McMaster Shakespearean Players was presenting The Odd Couple. Marty and Eugene played Felix and Oscar, respectively, and I played Murray the Cop.

I did twelve plays while I was an undergraduate at McMaster, many of them with Marty and Eugene. All three of us were well known at McMaster because of our frequent appearances in these school shows. In fact, on the OPENING night of *The Tempest* in which Eugene played Caliban, Marty played Trinculo, and I played Stephano, we were applauded when we walked on stage. We had had a few drinks and a nice meal at the Bavarian House, a Hamilton restaurant, before the show so we were pretty loose and generally full of ourselves. Getting entrance applause puffed us up even more. But we must have hammed it up too much. By the time we made our third entrance, the audience was stone silent. All the affection they had showered on us at the beginning of the show was gone. I

learned a lesson that night about losing an audience that I never forgot.

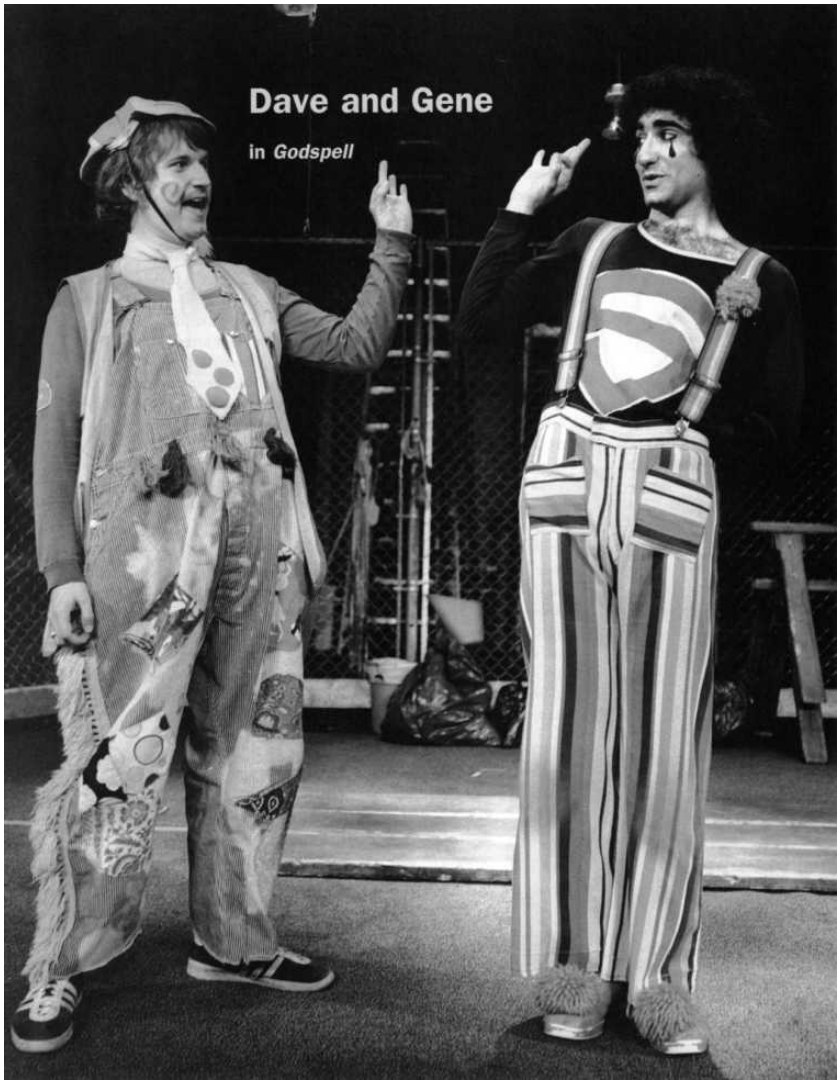
In 1972, Marty moved to Toronto to join Eugene Levy, Andrea Martin, Paul Shaffer, Jayne Eastwood, Victor Garber, and Gilda Radner in the Toronto cast of *Godspell*. It was a killer cast, much better than the New York cast, according to the show's own producers. I was envious when I went to see them on OPENING night. It was real show business, a Broadway show, not some Mickey Mouse school play like I had been doing up to that time. They had made it and I hadn't.

So I went home, sat down at the typewriter, and wrote eight comedy sketches. I remember driving to Toronto with these scripts in the middle of winter in a '59 Volkswagen with no heater. I was so determined to sell those scripts. First, I tried CBC TV, but I got so many doors slammed in my face - shows like "Wayne and Shuster" and "The Tommy Hunter Show" - that I started to lose confidence. Actually, none of the people at these shows took the time to read my stuff. They just took one look at me, another eager kid trying to **Break** in, and said no.

So I switched to CBC Radio. After more slammed doors, I finally got a warm reception from a staff producer, the late Jack Humphries. He read my stuff while I sat there in his office, and he actually laughed out loud. God, he made me feel good. He bought five of the eight scripts at seventy-five dollars apiece. I drove home to Hamilton on a real high. It was a turning point. From then on my M.A. course work in English literature took a back seat to comedy writing. And oddly, even though it was the television age, I was starting in radio like my idols, Bob Hope and Peter Sellers. From then on, I spent more and more time in Toronto, selling radio scripts and hanging out at 1063 Avenue Road with Marty and Eugene.

Above: *Dave and Gene backstage at Godspell*

I started writing for "The National Rockworks Company," a comedy show produced by my brother, Ian Thomas. Today, Ian is a well-known Canadian musician and songwriter, but back then he was a rock-and-roller who between albums had stumbled on a job as a CBC staff producer. I owe Ian. The "Rockworks" was a two-hour music show. But somehow he managed to squeeze in a half-hour of comedy, sold it to his bosses, and got additional money to pay us. He stuck his neck out when he hired Don Dickinson, Eugene, and me, because we were total unknowns. Ian is my younger brother, but there have been many times like this, when he played the role of a generous older brother. We wrote and performed twenty "Rockworks" shows with Ian. Eugene and I wouldn't sit down again and seriously crank out material like that until we worked together on SCTV.



Above: *Dave and Gene in Godspell*

Eugene Levy, Don Dickinson, and I wrote and performed on "Rockworks" with CBC Radio celebrity Danny Finkleman and one of their staff announcers, Bob Maclean. The show was Eugene's and my first real comedy-writing assignment. We created characters like Lance Rock, the Singing Mountie, a recurring detective bit. The Chinese character Lin Ye Tang, whom I played on SCTV numerous

times, also made his first appearance on the "National Rockworks" radio show. I don't think I could do that kind of sketch today. In the politically correct climate of the 1990s it would probably be considered racist. But, back then, especially in Canada with its British roots, there existed a comic tradition established by Peter Sellers and other comedians of playing other nationalities, so it was okay.

It was when Eugene and I were there slogging away at sketches for "National Rockworks" that Andrea Martin walked into 1063. She was "sort of" dating Eugene at the time. They had co-starred the previous year in *Cannibal Girls*, a schlocky no-budget horror movie directed by Ivan Reitman. Andrea just burst into the room with so much energy that all you could do was watch.

She did an instant comedy routine with some bedsheets she had just washed. Her routines were often sexual and so explicit that you had to laugh as a way of handling the shock. Unfortunately, few people will ever see this side of Andrea's comedy. It remains, like a lot of the best comedy of SCTV, lost in the stream-of-consciousness waste bin with a lot of other routines that were improvised so fast they could never be written down.

Danny Aykroyd and Valri Bromfield also turned up frequently at 1063 because Marty was dating Gilda Radner and Gilda and Valri were friends. Just prior to *Godspell*, Danny and Valri were performing at Global Village near Wellesley and backpedalling.

"Danny and I went up at midnight," Val told me. "When the people who ran Global Village's regular shows had gone home, we would ask them to leave the lights on and one guy to lock up."

Danny and Valri would start their routine barking at the audience, "People, people, make room for your neighbours. Don't push. There'll be room for everyone." Val would try to start the show from the stage and Danny would be in the audience, hitting on some girl or doing something disruptive, and then Valri would scream at him and the two of them would engage in a kind of street-theatre routine. The audience loved it. They built up quite a following with the college crowd.

Andrew Alexander, *Executive Producer*
I was working at Global Village when Gilda was working the box office and Danny and Valri were performing at a midnight-to-dawn venue called Platform, which I was co-

producing. They were terrific. Little did I realize that our paths would cross in such a meaningful way in 1974.

Val and Gilda Radner became friends at Global Village because Gilda was working in the box office. One night Marty and Gilda were driving to Gilda's house on Pears Avenue with Danny and Valri in the back seat doing this bit as a husband and wife arguing. Marty came back to 1063 Avenue Road and told Eugene and me that he had just witnessed the funniest improv bit that he had ever seen. This was the first time I had ever heard of Danny and Valri.

Godspell opened at the Royal Alex Theatre in Toronto in 1972, but sometime during its first year it moved to the Bayview Theatre. After the show had run for a year, the Second City from Chicago held auditions for a new theatre on Adelaide Street. All the funny people went to audition - Danny, Valri, Gilda, John Candy, Jayne Eastwood and Gerry Salzberg (both of whom had also been in *Godspell*) - everybody except Eugene and me. I joined the cast of *Godspell* when Marty, Gilda, Jayne Eastwood, Don Scardino, and Andrea Martin left. Eugene stayed, moving up from the role of Herb to that of Jesus. The promotion appealed to him. In fact, I jokingly accused Gene of thinking he really was Jesus during that part of the *Godspell* run.

One night during a performance of *Godspell* we were doing a song called "Swath of Sinners," in which everyone except Jesus had to lie on the floor on their side and sweep their free arm back and forth in a fanning motion. Well, I swept my hand back too far and hit a fellow cast member, Karl Bleindheim, in the face. He thought I did it on purpose and started laughing. Gene saw this and turned from the frost fence where he was milking his dramatic moment and glared at us. Well, that pissed me off.

In the "Last Supper" scene which followed shortly after, Gene had to pour grape juice into two paper cups for communion. Judas sat on his immediate right and I sat on his immediate left. Gene as Jesus solemnly handed the cups to Judas and me. We were each supposed to take a sip and pass the cups down the line to the other disciples. Well, I drank all the juice in my cup and then handed it to Karl Bleindheim empty. He looked into the cup, looked at me, I made a face, and he lost it. Then he had to pass the empty cup down the line and everybody got the joke and started laughing. I turned to Gene when everyone was laughing and flashed him a

look, as if to say, "Well, Jesus, where's your Heavenly Father now?"

Paul Shaffer stayed on at *Godspell* too and we became fast friends during the remaining six months of the show. We would go out almost every night and party, often until the sun came up. Our parties were not the typical "party hearty" parties of our peers. We drank a bit, but mainly we talked about comedy and what and who was funny and why. Paul, as everyone knows, is an amazing musician. But he was also an incredible comic, whose greatest asset was an amazing memory. If something struck Paul as funny, he would repeat it over and over. Sometimes he did it out loud, replaying the funny moment for everyone's pleasure. But most often he repeated it just to himself, quietly under his breath, committing it verbatim to that Library of Congress cortex of his. Then, at some later date, he would play it back, word for word, and blow us all away!

SCTV Trivia Quiz: Round 1

The SCTV trivia quiz was devised by Claire Verret and Jason Stable at a time when the material was still fresh in our minds. Now, when I look at some of these questions, I'm stumped. The questions have been divided into six groups or rounds of 140 questions each. This chapter contains both the questions and the answers. Just click each question to see the answer in a pop up window on your eReader. Enjoy. If you wish to skip to the Round 1 answers in Appendix A, just click here.

Questions

1. Where did "Welcome Back, Kotter" take place?
2. Whose distinctive music was used in the OPENING of the first series of SCTV?
3. Who did a public-service announcement to stop depressing commercials?
4. Name the sketch that Pirini Scleroso first appeared in.
5. What did LaRue try to sell to people on welfare?
6. Who were the first guest stars to appear on SCTV?
7. Who had a beauty show called "Morning Facial"?
8. Who owned the Chinese restaurant that LaRue reviewed?
9. What was on the back of the menu in the health-food restaurant that LaRue reviewed?
10. Who was the guest on "Masquerade Funeral"?

11. Who gave Beaver the gun in "Leave It to Beaver"?
12. What product should housewives use to help them forget their day?
13. Who were the victims in SCTV's "Chainsaw Massacre"?
14. Name the "Masterpiece Theater" presentation about a Scottish veterinarian.
15. What was the final demand made by the kid in the hospital to Babe Ruth?
16. Who designed a special edition of the Lincoln Mercury?
17. What two men were engaged in mortal air combat over the Pacific?
18. Who came over to Dr. Braino's home for a visit?
19. What was the first location piece done for SCTV?
20. Who hosted the show "Enough About Me"?
21. Who did a commercial for "Masterpiece Wigs"?
22. What was the name of SCTV's "Undercover Policewoman"?
23. Who did a live report on the Melonville Snooker Championships?
24. Who hosted a "Sunrise Semester" on beekeeping?
25. On "Passport to Adventure," Bob and Betty showed highlights of their recent vacation. Where had they been?
26. Who hosted a "Sunrise Semester" that dealt with yoga exercises?
27. Name the "Foreign Film of the Week" presented on SCTV.

28. Who gave tax advice on SCTV?
29. Name the moisturizer that Yenna Olsen did a commercial for.
30. What do Big Jim and Billy Sol always say when they sign off at the end of their show?
31. Who were the guests on Big Jim and Billy Sol's first rock concert?
32. When was the first time Pirini said, "Can oo etraca me tuna loto?"
33. Who starred in the foulest, fightingest feature film? (HINT: It was rated PIG.)
34. Why did Wes Steele go to Sid Dithers, Private Eye, for help?
35. Why wasn't Caballero able to present the movie "Return to the Planet of Empires" for his viewers in its entirety?
36. Who was stripped of his rank for desertion under fire, and known for his double-dealing treachery?
37. What product should you use in making Candy Apple Parmesan? (You can send to Arcadia, N.Y., for the recipe.)
38. What SCTV movie starred the Sundance Kid?
39. What was the movie "Johnny Dark Always Rings Twice" a prime example of?
40. What was the subject of the first ever "Johnny LaRue Show"?
41. Who were the original seven cast members when SCTV first went on the air?
42. On the "Solid Gold Telethon," what did Bobby Bittman request

the viewers to send in - to the tune of "Feelings"?

43. What was the first song Lola Heatherton sang on TV?
44. What special guest skated with the Juul Haalmeyer Skaters?
45. Give the full name of Stan and Edna's (formerly Tex and Edna's) establishment
46. What is gabagool?
47. What motel offers special holiday package deals?
48. How many commercial **Break**s are there in a ninety-minute SCTV episode?
49. Which SCTV episode won an Emmy for best writing?
50. On the Emmy awards of 1982, which SCTV episode was nominated for best comedy, music, or variety show, and what clip was shown?
51. Name any five sketches from SCTV's Emmy-award-winning episode of 1982.
52. Name the punk rock group that appeared on "Mel's Rock Pile."
53. What two special cameo appearances were made at the trial on the last episode of "The Days of the Week"?
54. Which finalist was the only one NOT to be crowned Miss Leutonia?
55. Which cast member was used to be billboarded as "The Beaver"?
56. Who starred as Skip Bittman in "Whatever Happened to Baby

Ed?"

57. Who was the first victim of the "Energy Ball"?
58. What is the significance of this number: *D784*?
59. When Lawrence Orbach was a guest on "Mel's Rock Pile," how many years had he been in high school?
60. What novel that fell just short of being a bestseller came to television as a twenty-eight-part miniseries, and was promoted on SCTV?
61. Who was the student in "English for Beginners"?
62. Who had an album of depressing hits?
63. Who had the largest gun?
64. Who was the Swedish detective who threw wooden shoes?
65. In what movie did Peter O'Toole, Richard Burton, Richard Harris, and Katharine Hepburn star?
66. Who was the guest on "Celebrity Tattletales"?
67. What sitcom promo featured Barbi Sommers?
68. On what show did Lou Jaffee interview Harvey K-Tel?
69. Who did the Oysters battle?
70. What movie featured an exciting World War II air battle?
71. Who presented Agatha Christie's "Death Takes No Holiday"?
72. Who had an impacted wisdom tooth?
73. Who kept on singing, in spite of blowing up, on "Big Jim and Billy Sol's Rock Concert"?
74. Who specializes in dead pet removal?

75. Who, besides Lin Ye Tang, starred with Bittman in "On the Waterfront Again"?
76. What was the name of Art Linkletter's show on SCTV?
77. Who did a special report on triplets for "SCTV News"?
78. What was SCTV's biggest cultural event? (HINT: It was a ballet.)
79. What soap-opera spoof did SCTV do before "The Days of the Week" came along?
80. What was the first Bergman film to run on SCTV?
81. What three critics were guests on Gene Shalit's TV special?
82. What event did Al Peck give free tickets to, if you bought some of his used fruit?
83. What three themes show up over and over again in Shakespeare's plays?
84. What name does Sue Bopper-Simpson use every Hanukkah?
85. Who said, "Too much plainness gives me a headache"?
86. Which of Johnny Nucleo's eyes was deformed?
87. Who played the role of Captain Hook in "Peter Pan"?
88. What "ticks off" Grogan?
89. In Indira's case, instead of "Argentina" it was: "Don't cry for me, _____."
90. What "consummate actor" blew up for Big Jim and Billy Sol?
91. Who introduced SCTV's "British Film Festival"?
92. Who was left with 250 tons of galvanized pipe sitting in a

warehouse in Trenton, New Brunswick, when it was supposed to be in Trenton, New Jersey?

93. What was the gentleman at the auction bidding on before it was discovered that his shirt-tail was hanging out?
94. What two musical groups did Vic Arpeggio play with before he was fired for having reefers?
95. What is Dutch's last name?
96. What Ingmar Bergman film starred Jerry Lewis and Harriet Anderson?
97. What was Earl Camembert reporting on when he and his crew were kicked off the sidewalk for failing to have a permit?
98. Who did Edith Prickley sing a duet with?
99. What "distinctively delicious" new Canadian whisky is produced by the makers of Moose Beer?
100. What was Jackie Rogers, Sr., doing when he "hit rock bottom"?
101. In what two ways do Dr. Tongue and Bruno amuse themselves during down time on the set (as discussed in "Screen Acting" on "Sunrise Semester")?
102. What two teams appeared on "Night School Hi-Q"?
103. What does it say on Bob McKenzie's tuque?
104. Where is SCTV located?
105. What hangs behind Guy Caballero's desk?
106. Who is SCTV's resident game-show host?

107. What is Guy Caballero's secretary's name?
108. What show is Johnny LaRue always relegated to do?
109. What is Lola's famous request?
110. Who gets the largest per diem at SCTV?
111. What is the theme song of Libby Wolfson's show?
112. What was the name of Johnny LaRue's bar in "Polynesia Town"?
113. Name the two times Big Mama has been knocked down, and name the two objects that hit her.
114. What favourite sandwich of Don Caballero's once had a curse put on it?
115. Who does Mel Slirrop idolize even more than Richard Harris?
116. What was Earl's first assignment on "One on the Town"?
117. When did a character get an arrow in the chest?
118. What is a great "FRESH" gift idea for Christmas?
119. What was the topic of Troy Sorren's editorial reply?
120. If you are drunk, who will drive you home for twenty-five dollars?
121. Name the two songs from Tom Monroe's latest videodisc that were promoted by Gerry Todd.
122. Name the restaurant opened by Jake LaMotta.
123. Name any one of the three movies highlighted in SCTV’s presentation of the "British Film Festival."
124. What was the name of Gil Fisher’s first dog?

125. What is the name of the SCTV sitcom directed by Larry Siegel that starred Bonar Bain?
126. What Howards did Melvin pick up?
127. What songs did Melvin insist the Howards sing?
128. Who does Libby Wolfson's nails?
129. Who wrote the book "Don't Get Mad - Get Even" and was trying to promote it on a talk show?
130. What role did Al Jarreau portray in the remake of The Jazz Singer?
131. Who was the guest storyteller on LaRue's "All Girl Friday Night Pajama Party"?
132. Name LaRue's three "Pajama Girls."
133. Who sang the Canadian national anthem before Billy's first NHL hockey game?
134. Name any four shows Bill Needle ever had on SCTV.
135. What was Gerry Todd's wife's name?
136. What other personalities was Lola Heatherton planning to feature in her "Way to Go, Woman" series?
137. What videodinners did Gerry Todd offer and which movies were they to go with?
138. What two musical groups were featured on the "Midnight Video Special"?
139. What is Mr. Messenger's first name?
140. What song did Gary Burghoff claim to have written, according

to the "National Midnight Star"?

Answers

1. In the president's office (the Oval Office).
2. Spike Jones.
3. Gregory Peck.
4. "English for Beginners."
5. Cat food.
6. Ralph Richardson and John Gielgud.
7. Princess Carlotta.
8. Lin Ye Tang.
9. A picture of lungs (decayed by smoking).
10. Albert Schweitzer.
11. Lumpy Rutherford (to kill Eddie Haskall).
12. Milk of Amnesia.
13. Chain saws.
14. "All the Long-Leggedy Beasties."
15. The kid wanted Babe Ruth to eat fifty hot dogs while jumping on one foot and spinning around.
16. Salvador Dali.
17. Johnny LaRue and Lin Ye Tang.
18. Dr. Psychedelic.
19. "Raised by Geese."
20. Libby Wolfson.

21. Alistair Cooke.
22. Paprika Anderson.
23. Lou Jaffee.
24. Lin Ye Tang.
25. Africa.
26. Swami Bananananana.
27. "Thérèse et Joe."
28. Liberace.
29. Oil of Oil.
30. "May the Good Lord take a likin' to ya, and blow you up real soon" (or "real good").
31. Patti Smith, Freddy Fender, Randy Newman, Helen Reddy, and the Village People.
32. In "English for Beginners."
33. Harry Filth.
34. His daughter was missing.
35. He was showing a pirated copy, and just after the OPENING credits the words "This Film Not to Be Copied" obscured the entire screen, at which point he took off.
36. Yellow Belly.
37. Graft Cheese.
38. "Hats of the West."
39. Bad acting in Hollywood.
40. Exercising.

41. John Candy, Dave Thomas, Joe Flaherty, Eugene Levy, Catherine O'Hara, Andrea Martin, and Harold Ramis. (Rick Moranis joined during the half-hour series of 1980.)
42. Gold ingots.
43. "Boo Hoo Hoo" (as shown in a clip on Sammy Maudlin's 23rd Anniversary Show).
44. Divine.
45. Prairie Warehouse and Curio Emporium.
46. A favourite Italian luncheon meat (especially of Johnny Nucleo's).
47. The Driftwood Inn.
48. Nine.
49. SCTV Network 90 - Episode 6 (Cycle 1- "Moral Majority Show").
50. SCTV Network - Episode 1 (Cycle II "Russian Show").
51. "Post-Natal Exercises Promo," "Poochare," "Merv Griffith Show," "Mrs. Falbo's Tiny Town" (Premiere show)," "National Midnight Star," "Brooke Shields Show," Indira," "Doorway to Hell," "3-D House of Stewardesses," "Kanadian Korner: Things that Bug Us," "Rolling Hills P.S.A.," "SCTV News," "Gerry Todd II," plus the "Moral Majority" wrap-around.
52. The Queen Haters.
53. Carol Burnett, Catherine O'Hara.
54. Miss Ninman's Tarts (all the rest were in a four-way tie for first

place).

55. Dave Thomas.
56. Boris Burgess (of "Nutty Lab Assistant" fame).
57. Ed Grimley, in the master control room.
58. It was Rocco's prison number, as shown on his prison shirt.
59. Ten.
60. "The Long Hard War."
61. Pirini Scleroso.
62. Connie Franklin.
63. Harry Filth.
64. Klagg.
65. "The Man Who Would Be King of the Popes."
66. Prince Philip.
67. "One Is Enough."
68. "Speaking of Talk."
69. The Falcons.
70. "Fighting Air Dogs Over the Pacific."
71. William Castle.
72. Earl Camembert.
73. Helen Reddy.
74. Chet Vet.
75. Lola Heatherton.
76. "Women Say the Darndest Things."
77. Pirini Scleroso.

78. "The Flaming Turkey."
79. "The Heys of Our Lives."
80. "Whispers of the Wolf."
81. Gene Siskel, Roger Ebert, and Rona Barrett.
82. Circus Lupus (The Circus of Wolves).
83. Entering, Staying There, and Leaving.
84. Sue Bopstein-Simpson.
85. The minister about to marry Rochester and Jane Eyrehead.
86. His left eye.
87. Film director David Steinberg.
88. Besides talk shows, power lines bother him most.
89. Rawalpundi.
90. Dustin Hoffman (as "Tootsie").
91. Ben Bumme.
92. Brad Allen, of Scrapco.
93. A Warhol painting (of Campbell's Soup cans).
94. The Joe Negri Trio, and the Benny Bennack Band.
95. Leonard.
96. "Scenes from an Idiot's Marriage."
97. Urban transit.
98. Charlton Heston, at the Melonville Baths.
99. Catcher in the Rye rye.
100. He was a sparring partner for boxers.
101. Practical jokes and poker.

102. St. Michael's and Central.
103. "Canada."
104. In Melonville.
105. A portrait of himself.
106. Alex Trebel.
107. Shirley.
108. "Street Beef."
109. "I want to bear your children!"
110. Johnny LaRue.
111. "You Are So Beautiful" (Joe Cocker).
112. Johnny LaRue's Luau Room.
113. With a pineapple in "Polynesia town," and with a bowling ball in "A Star Is Born."
114. A pepper and egg sandwich.
115. Roy Orbison.
116. Feature on Levon Helm.
117. In the promo for "The Rosemans." (The prospector in "The Lone Ranger Show" got it in the back.)
118. Frank Incense.
119. Capital punishment.
120. Duard Weese.
121. "Turning Japanese," "Da Doo Doo Doo" ("Downtown" was also shown, on another show).
122. Jake LaMotta's Raging Bull-B-Que.

123. "Look Back in a Bloody Rage," "Loneliness of a Long Distance Mum," and "Clockwork Leatherheads."
124. Shadow.
125. "Different Folks."
126. Howard Hughes, Howard Cosell, Sen. Howard Baker, Curly Howard.
127. "The Name Game," "Guantanamera," "Get a Job," "Oh, Elaine, Won't You Come Out Tonight," and that Bobby Vinton Polish song.
128. Lena.
129. Grogan, on the "Tim Ishimuni Show."
130. Yizzel Dithers.
131. Alistair Cooke.
132. Randi, Amber, Dakota.
133. Murray Eagleson.
134. "Bill Needle's Mailbag," "Starting Out with Bill Needle," "Critic's Corner," "Wrong Side of the Bed," "Shoot for the Stars," "Theatre Beat"
135. Priscilla.
136. Margaret Trudeau, Charlene Tilton, Chris Evert-Lloyd.
137. Turkey (A Christmas Carol), Meatballs (Meatballs), and white toast (Ordinary People), Linguini (Godfather I), Canneloni (Godfather II)
138. The Plastics and Talking Heads.

139. Paul.

140. "Old Man River."

Second City Stage

The Second City Theatre on Adelaide opened its doors in 1973 and was a startling success for anyone serious about comedy, but a business failure. It gave Danny and Valri a regular forum to exercise their insane characters. It introduced Toronto to the sophisticated styles of Joe Flaherty and Brian Doyle-Murray, both of whom are extremely talented comic actors. Joe, especially, was wildly unpredictable, dazzling everybody with turns you'd never expect. One of his specialties was inventing a different name for himself every time he entered and selling it to the audience in a hilarious but believable way - names like Steve Swell, Hudgie DeRobertis, and Frankie Fortunato - all drawn from his wacky imagination or the street in Pittsburgh where he grew up. Jayne Eastwood, also a *Godspell* alumna, was very funny and already highly regarded as a serious actress in Toronto. And then there was Gilda - giggling, vulnerable, and always lovable. I was a regular patron of Second City and so was Marty, who was still dating Gilda when the club first opened. Catherine O'Hara, who was fresh out of high school, and her sister, Mary Margaret, and brother, Marcus, waited on tables there. We were all drawn by the brilliance of this company, and watched it avidly, waiting for our chance to get in.

Above: *Second City stage, Toronto, 1974: (clockwise from upper left) Dan Aykroyd, Catherine O'Hara, Alan Gutmann, Ben Gordon, Dave, John Monteith, Andrea Martin*

Dan Aykroyd was a great physical comedian. I remember one improv where the lights came up on Eugene, Danny entered, and Gene greeted him and told him to sit down:

Dan: No, thanks. I've been testing ejection seats all morning.

Eugene: I see. And how has that been going?

Dan: Not too good. I get in them and here's what happens...

[Danny sits in chair and hurls himself and chair against wall.

Eugene: Well, are all of them like that?

Dan: All the ones I tested.

Eugene: How many did you test?

Dan: Over two hundred.

[Audience laughter]

Dan: I think it's an electromagnetic problem. Tf weights need to be realigned and balanced so that the charge will direct the chair straight up.

Eugene: Well, get on that right away have to meet our production schedule.

Dan: I already did that, sir.

Eugene: And are they working now?

Dan: No. Now they do this...

[Dan sits in chair and hurls himself and chair against one of the other backstage walls.]

Eugene: How many of those chairs did you test?

Dan: Over six hundred.

[Audience completely caves in, imagining this idiot being hurled around six hundred times.]

Dan improvised long raps about guns, airplanes, cars, trucks, police procedures, military ordnance and regulations, the Catholic priesthood and theology, cooking - just about anything you could think of. And when you thought you had him at a loss for words, he'd improvise a whole new area - like the night he did this piece with Catherine O'Hara:

Dan: Okay...seven...eleven...seven...eleven...Ah, you're a loser.

Catherine: I'm a loser?

Dan: Oh, sorry...You wanted your chart read, eh?

Catherine: Yes. I want my chart done so I'll know exactly what's gonna be happening with my life.

Dan: Over two hundred.

[Audience laughter.]

Dan: Okay, you're Mrs. Gross.

Catherine: Very good. Yes, Mrs. Gross.

Dan: And you're a Scorpio, right?

Catherine: Are you single? (laughs) No. I'm Pisces a fishface.

Dan: Well, let's see...you're a Pisces, so that would make you a Gemini rising. Now, this is very good right now because your moon is moving into Saturn and the moon itself - I mean, not the moon that is in your aspect, but the moon - is moving into Venus and therefore both of those two moons are opposing forces, meaning that Mars is moving away from the sun, you see. Well, the point of the matter is that someone is going to hang a moon soon. Meaning that there will be a contact of that type for you.

Above: *Catherine O'Hara*

Above: *Eugene Levy*

I was totally enthralled by Danny Aykroyd. In some ways you can see the comedy roots of every comedian in their predecessors. Robin Williams owes a nod to Jonathan Winters. Johnny Carson has a lot of Jack Benny in him. But, Danny, who breezed in from Ottawa with Valri Bromfield, was unique. Danny's blue-collar characterizations were stunning to watch. He improvised these techno-raps in which he would spew complicated data relevant to the job of the character. The audience just sat there and marvelled at his speed and confidence. And when he worked with Valri Bromfield, one of the fastest improvisers ever to work Second City, the combination was amazing.

Above: *Gilda Radner, Dan Aykroyd, Roseanne Radcliffe, Eugene Levy, and John Candy at Second City stage In the mid-1970s*

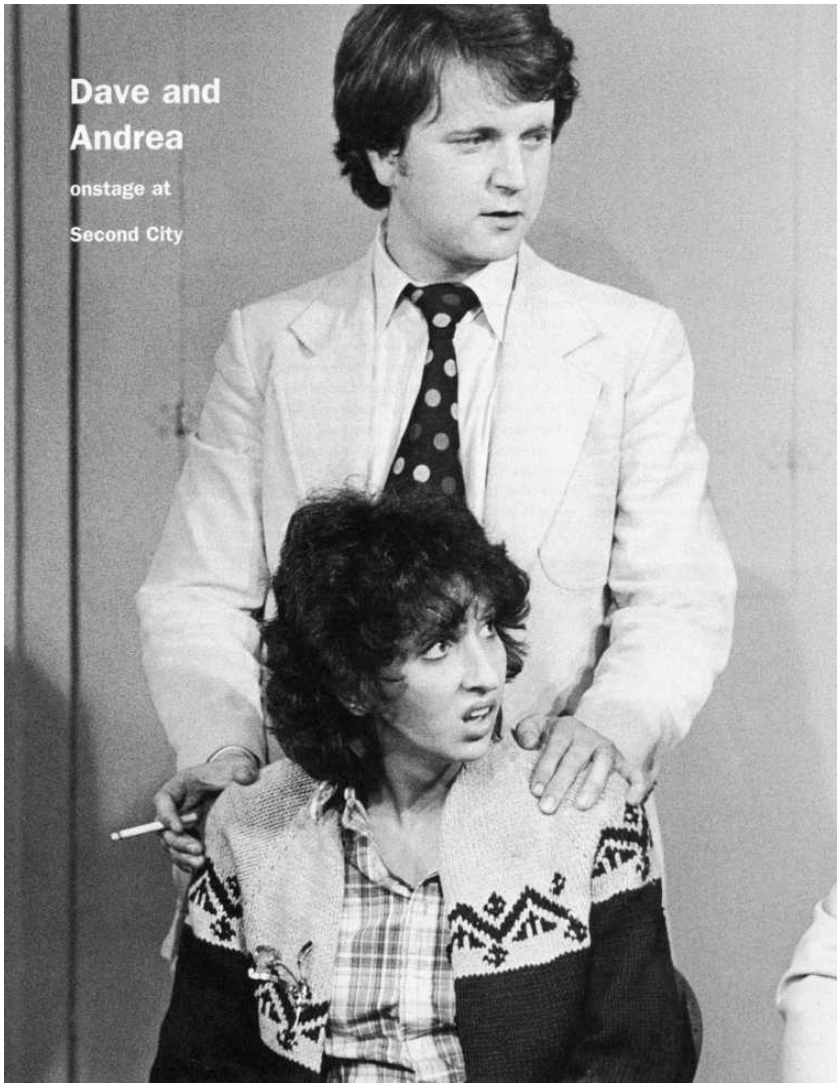
Valri Bromfield told me the story of the first night she and Dan performed a routine called "Hotel," which Catherine O'Hara and Andrea Martin later performed on SCTV. It was a routine where a teacher works with an immigrant who cannot speak English.

Valri Bromfield, Second City *Writer/Performer*
I told Danny I was going out [on stage]. And I remember grabbing a whistle on my way out and catching Danny's eye as I grabbed it. We were always playing tricks on each other. I'd go out first and he'd tell me he would make an entrance and then he'd leave me out there for a long time, forcing me to do something to save myself. Well, this night, I started yelling, "He should be here any minute now," forcing him out earlier, and I remember hearing Danny scrambling around in the back, putting something together. Then I heard this long, funny knock, and I knew from the

sound of the knock that there was this really stupid guy on the other side of the door. And when I opened the door, I had to put the whistle in my mouth to keep from laughing because he had put on this long trench coat, and a bad hat squeezed over his face. And he had a cutting board under his arm. I looked right into those stupid, too-close-together eyes and I thought, here's a guy with the brain of a chickpea. So I said very slowly, "Hello-o-o." And he responded with a twisted incorrect version of my hello-o-o.

We went back and forth a few times just on the word "hello" and then we moved on to "come in." I can remember the feeling right now of what it was like seeing him standing in the doorway and getting such a delight from that sight because I would take the rhythm of what he was doing and go with it. And then he would take the rhythm of what I was doing. And once it got started, we would never know who set it up but it would work. It would seem to carry itself.

Above: *Rick's only Second City stage appearance, 1981*



Above: *Dave and Andrea onstage at Second City*

Gilda Radner came from a rich family and had no regard at all for money. Valri told me, "I would always taunt her about her money by saying, ‘I spit on your wealth.’ " She would go to Gilda’s house on Pears Avenue and stand on her car and scream this until Gilda came to the window. Sometimes when Gilda was on stage at Adelaide Street, Valri would sneak out and roll Gilda’s car into the

middle of the street. Then the police would arrive and someone would come running into the theatre crying, "Gilda, Gilda, your car is in the middle of the street!" Gilda would have to get off stage and go and attend to her car.

Above: *Dave and Catherine at Second City, 1975*

Then there was the day the bailiff came down and locked up the Adelaide Street Second City. Somebody owed somebody some money. It was a sad day. This first incarnation of Second City in Toronto failed because they couldn't get a liquor licence. Despite their best efforts - putting Coca-Cola and iced tea in tall cocktail glasses - the crowds weren't coming.

Above: *The Old Firehall on Lombard Street*

I became impatient waiting for my agent to call after *Godspell*. The only acting job I got was a commercial for Ontario Hydro in which I demonstrated the electrical hazard of pushing a sailboat into a power line. I made a hundred bucks as an SBE - special business extra - slightly better than an extra and miles from what I really wanted. So I decided to quit show business, after one show, *Godspell*, and go into advertising. I drew up a bunch of fake ads and went through the yellow pages under "ad agencies," phoning creative directors and setting up interviews in alphabetical order. By the time I got to the M's, I was hired. I started at McCann Erickson in 1973 as a junior writer on the Coca-Cola account. Before I left, a little over a year later, I was head writer for Coca-Cola Canada and had more than quadrupled my salary.

During this time, Paul Shaffer, Eugene Levy, Marty Short, and I would get together at 1063 Avenue Road for Friday Night Services. Our goal at these services was to "give laughs and get laughs," to and from each other. Typically, the evenings involved pizza or Chinese food, alcohol, and a marathon of bits, instant improvs, impersonations, sometimes accompanied by Paul on the piano and always going on until the wee hours of Saturday morning.

Martin Short, *Writer/Performer*
After *Godspell*, Dave quit show business and was working in advertising. So the reason we got together Friday nights is because that was the best night for Dave. We [Paul, Eugene, Marty] could have done it any night. In fact, Friday night was worse for us because we had two shows on Saturdays. But Friday was Dave's night to swing because he was working during the week. So that's why Friday night became the night.

Paul and Eugene were walking encyclopedias of show business. They had been studying it all their lives. While I was watching the ABC Westerns like "Cheyenne," "Bronco Lane," "Wanted Dead or Alive," and "Lawman" during the 1960s, these guys covered every comedy and variety show that was aired. If they hadn't seen it, they'd heard about it. These evenings were like graduate school for me. I was able to hold my own by staying away from the history of comedy and riffing on new stuff like the movie The Exorcist. But aside from the competitiveness which is part of any comedy encounter, I don't think I have ever laughed as hard or as often as I did then.

It was nearly a year before Andrew Alexander got the doors of Second City open again, in 1974, this time on Lombard Street. Eugene Levy, Joe Flaherty, and John Candy were leaving for Pasadena, where they were OPENING a new club with some of the cast members from Chicago. That opened three spaces for men in the Toronto Second City. I auditioned and got the job. I immediately quit my job at McCann Erickson and took a drastic pay cut to work on stage - my new salary was $145 a week. But it was a dream come true. I was in front of an audience every night, I was working with Dan Aykroyd and Catherine O'Hara, and I was making a living

by being funny.

I actually auditioned for Second City at 1063 Avenue Road. Of course, the official audition was at the Firehall and involved getting up on stage with the resident cast and improvising after the show for five nights in a row. But, unofficially, Eugene invited Sheldon Patinkin back to 1063 for one of the Friday Night Services to give me a chance to win Sheldon over before I even got down to. the theatre. It's a **Break** I'll never forget. I owed Gene and Marty for setting me up for *Godspell* two years earlier. But this little showcase at 1063 Avenue Road meant that when I got down to the Firehall to audition for Bernie Sahlins, Sheldon was already laughing, and Eugene Levy was directly responsible for giving me that edge.

Bernard Sahlins,*Executive Producer*
After *Godspell*, Dave was the new boy in a sense that most of the rest of us had worked together longer, many of us in Chicago or even in Canada, when Dave came on. In fact, I remember the night I hired Dave to be on the main stage at the Firehall. I had watched his work and thought, well, there isn't much there. He kept shocking me more and more and I said, "Hey, this guy might be endless. He's a fooler and I think a little bit afraid to act."

Andrew Alexander told me one night that I would look back on those days as the best days of my career. At the time, I thought he was just saying that to direct my attention toward the fun I was having and away from asking for a raise. Who knows? Maybe he was. But it turned out that it wasn't true anyway. The best days were yet to come.

Don't Touch That Dial!

I don’t really remember whose idea it was to meet that day in the spring of 1976 when we were called to the Old Firehall to brainstorm a television show that would become SCTV. Andrew Alexander told me Bernie Sahlins was coming to Toronto from Chicago with Del Close, and Harold Ramis was coming up from Los Angeles. I remember Joe Flaherty was excited about Harold’s involvement because they had worked together on the Second City stage in Chicago.

Andrew Alexander, *Executive Producer*
Bernie and I put the best writers we had in a room together, in the hope that collectively we could come up with a TV show that we could sell.

To the best of my recollection, the people present at the meeting when SCTV was created were Joe Flaherty, Harold Ramis, Eugene Levy, Andrew Alexander, Bernie Sahlins, Sheldon Patinkin, Del Close, and me. The women, Andrea Martin and Catherine O’Hara, were not there. I don’t recall John Candy being there either. I think, after discussing this with Harold and Joe, that Andrea and and Catherine were excluded from that meeting because they were not originally hired as writers. I remember this pretty accurately because I've told the story over and over. It was very important to me that the people who created SCTV were not forgotten.

Above: *The Indian head test pattern became a visual synonym for SCTV*

It was fascinating to sit in that room and watch the concept for the show tumble into place. Harold and Joe functioned as a team. They were successful players from the Chicago stage company who had worked together and knew each other well.

Joe Flaherty, *Writer/Performer*
Harold and I had been together in Chicago. He was one of the funniest people I knew. Great to improvise with. Great on his feet. He was naturally funny, and had a photographic memory, too. He used to write for the Playboy joke section. He had this storehouse of jokes that he could call upon anytime. Then I suggested people I thought were talented and fun to work with from the stage show. We just plucked them right off stage. Catherine and Dave and John and, I think, Gene were in the cast at that

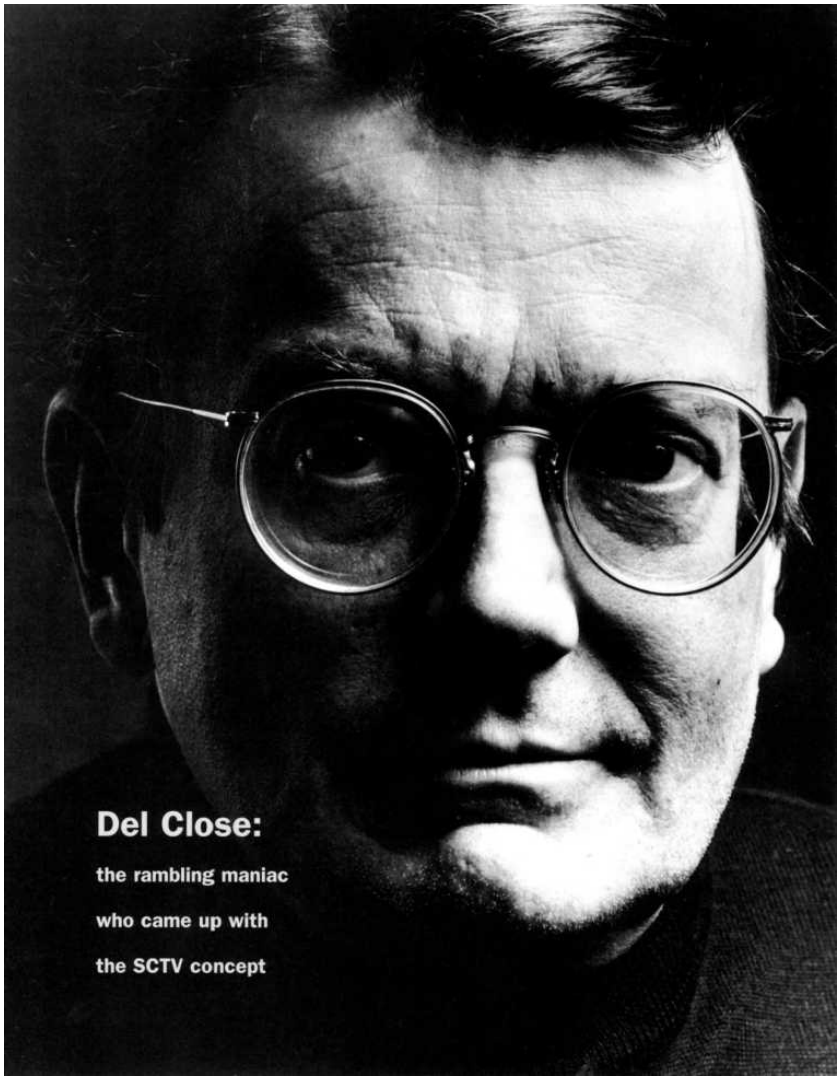
time, and Andrea had been in the cast. Harold, and I were billed as associate producers because we had the most experience. We were sort of the seniors in the group.

Del Close was just this rambling maniac who had occasional flashes of true brilliance and insight. A former heroin addict and an alcoholic, Del was also a brilliant director and a comic actor who had been part of the Committee, the Compass Players, and the Second City stage company in Chicago. Sheldon Patinkin was very political but observant and savvy. He had directed Second City stage shows both in Chicago and Toronto. Bernie Sahlins, I remember, was smoking a cigar and steering a room full of meandering comic minds towards getting the job done. It seemed to me that Bernie couldn't have cared less what the idea was as long as we came up with an idea, any idea, before the end of the meeting. Andrew had come from producing at the Global Village Theatre and serving as the publicist for the St. Lawrence Centre and a Chicago theatre. He had rescued the Second City Theatre in Toronto; now suddenly he was in the television business. My own credentials were modest. I had been a copy writer in an ad agency, performed in some college shows, and then in the cast of *Godspell*, and, more recently, I'd been with Second City stage company. I had written radio comedy for the CBC, but for television I had only written some children's shows with Aykroyd. That's the one thing we all had in common: none of us knew anything about television. And here we were creating a television show.

Del Close first came up with the idea that SCTV should be a programming day for a small television station. In the hubbub of ideas flying around, everyone missed Del's comment except Sheldon, who picked up on it immediately. It was then that people started brainstorming, embellishing, and really examining it from a conceptual point of view. The idea was versatile and handy. It allowed us to do television in the way that Harold and Joe, particularly, felt we should do it. We knew from our stage experience that television references always got a laugh. The more we played with the concept, the more we liked it.

The idea of calling the town where SCTV took place Melonville came later. I was opposed to it. I believed that it should be something generic like Centreville or Smallville and that Melonville was a stupid comedy name that would undermine our hard-hitting

satire of television. The kind of rigid thinking I demonstrated here is pretty common in younger comedy writers and, these days, when I see it in a writing room, I just lean back in my chair and smile. My recollection is that Melonville might have come from Harold, who was a big booster of comic names and a little older and wiser than I was back then.



Above: *Del Close, the rambling maniac who came up with the SCTV concept*

Andrew Alexander, *Executive Producer*
Bernie kept pushing to do TV. I said, "Bernie, I don't know anything about television. I'm just trying to keep this theatre alive." Dan Aykroyd had already left, Gilda Radner had gone, John Belushi had gone, and my thought was that this cast I have with Dave and Eugene, Andrea, Catherine, ABC or CBS are going to jump on the bandwagon and try to clone "Saturday Night Live" and there goes the talent and the theatre. So when Bernie kept pestering me I said, fine, let's try and do a TV show. Our investment was thirty-five thousand dollars for seven half-hour shows. Global invested all the below-the-line [studio, crews, cameras, etc.] but no licence fee. That was how we started. We made a handshake deal with Global. Thank God Bernie got Harold to come up. Joe was already there. And we got that whole company together. I came to it with no experience whatsoever. I'd only produced TV commercials for a car dealer in Oakville. John had done "Coming Up Rosie," and Joe and Harold may have done some TV work. I don't think anybody had written [for television]. Essentially [these people] rapidly became producers, ultimately the creative producers of the show.

Bernard Sahlins, *Executive Producer:*
I proposed to Andrew that we try to do some television shows, and he made an arrangement with Global Television and got investment from his restaurant partners, Len Stuart and Scott Baker. Then the question was, what would the shows be like? So, I had a series of meetings with the people from Chicago, with the people who wound up writing for SCTV and acting in it, with some of the other alumni, and we came up with the idea of a small-town TV station.

Del Close, *Second City Stage Director*
Bernie Sahlins and Fred Kaz [Second City musical director in Chicago] and I were in a cab coming in from the Toronto airport to the Old Firehall and nobody had a clue about

what this TV show was going to be. There were not a lot of ideas floating around, so, in a sense, I was the only game in town, 'cause I had the only idea, and I hesitatingly, tentatively, put this idea forward. I said, "What if we present ourselves as the world's smallest television broadcasting company and we do an entire broadcast day in a half-hour?"

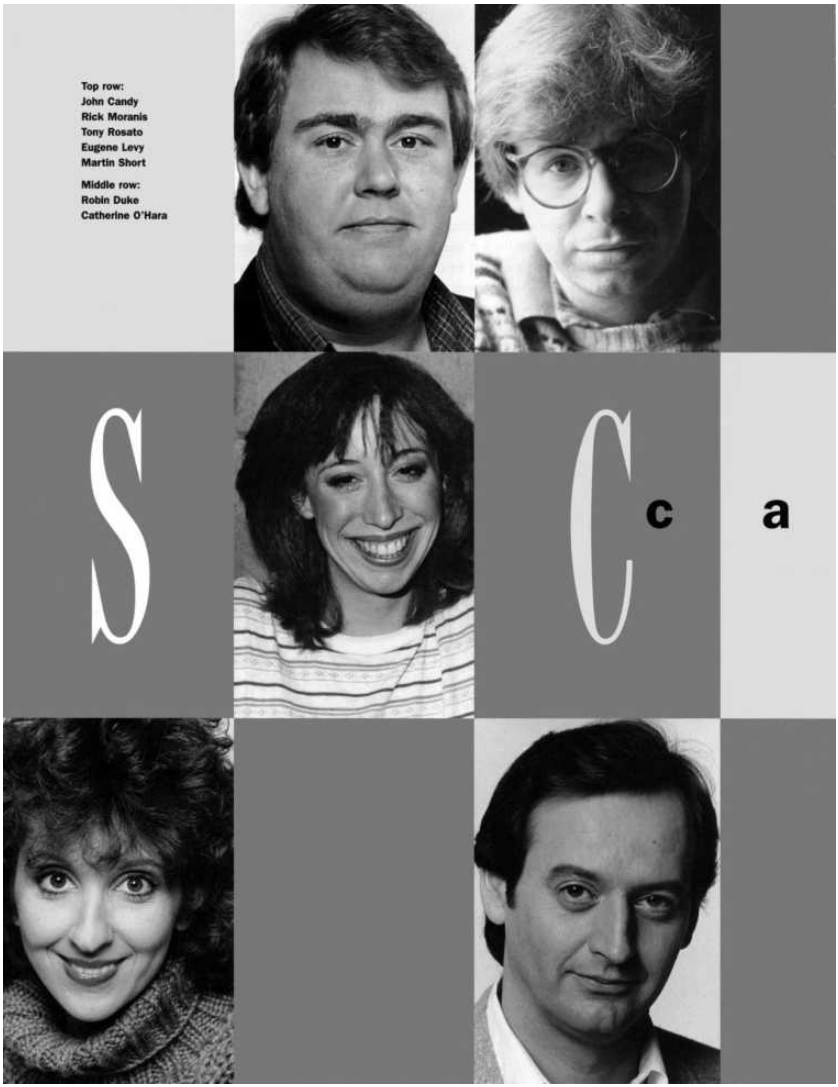
Sheldon Patinkin, *Associate Producer*
We all met in Andrew's office on the third floor of the Firehall to discuss format and ideas. We talked for a long time and then I said, "Why don't we do a day's programming on a TV show since we're talking mostly about TV and movie parodies?" Del jumped on that and that's how the idea got started. And I want it said, because almost every single person connected with SCTV over the years has been quoted saying that it was his or her idea, that it was mine and Del's.

Joe Flaherty, *Writer/Performer*
Del said, "How about if it's a television station, a fictional station?" I said, "Okay, call it the Second City Network. How does that sound? Second City Network." And then Sheldon said, "Okay, and the format will be a broadcast day. We start with the morning show and go through the day until sign-off." And that was it.

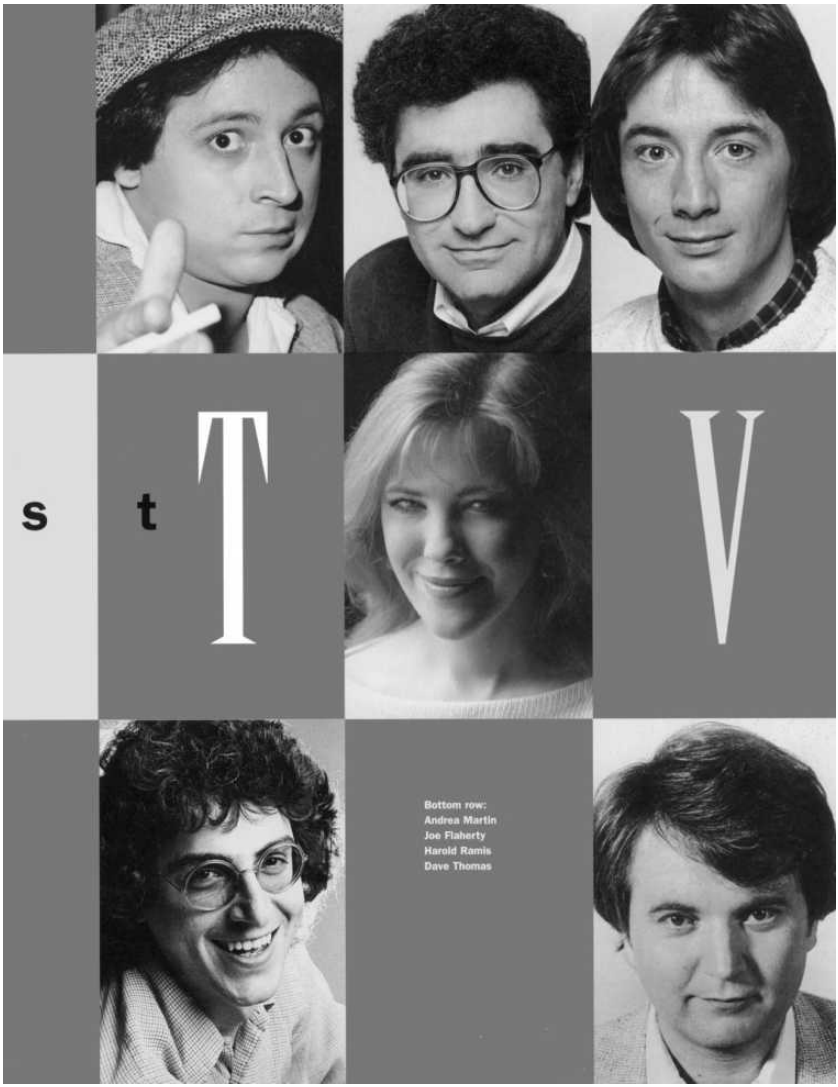
Harold Ramis, *Writer/Performer*
There was a meeting at the Firehall. I don't know who came up with the idea -I'd like to think it was me - but we all agreed that "Saturday Night Live" had created a market for other sketch shows. It had NBC behind it. We had Andrew and Bernie. We had about seven thousand dollars to do a pilot and we said, well, we can't pretend to be a major network. We'll never be able to match that in production values, so why don't we just be what we are? We know we're going to be seen on independent stations,

probably the low spot on the dial, so let's be a low-budget, independent, non-network show. That was the beginning of the SCTV concept.

It's pretty clear that we all remember the creation of SCTV a little differently. The consistent thread, however, is that Sheldon and Del were at the centre of the concept of the little TV station which would present its broadcasting day on Global Television, CBC Television, NBC Television, Cinemax, and, through syndication in the U.S., various independent stations all over the U.S. for about eight years after the meeting. Though we developed this idea and embellished it, its simplicity and versatility made it a wonderful grab bag into which we were able to dump thousands of comic ideas.



Top: *John & Rick* ***Middle:*** *Robin* ***Bottom:*** *Andrea & Joe*



Top: *Tony, Eugene & Martin* ***Middle:*** *Catherine* ***Bottom:*** *Harold & Dave*

The Writing Begins

In the first season, 1976, we wrote in a room at 100 Lombard Street in Toronto. The Second City Old Firehall was at 110 Lombard, so we were virtually next door to the Second City stage. It was a really bad neighbourhood. There was a liquor store across the street, so there were always drunks hanging around. Catherine called them "dubs" - short for rubby-dubs. Most of them were in really rough shape. We would watch them through the window while we were writing. There were fistfights, some of them pretty hideous and bloody. We called the police a couple of times but, for the most part, we would just call each other to the window to watch when another "dub fight" erupted down on Lombard Street. It broke up the monotony of the working day. There was no real ventilation and everybody with the exception of Andrea was smoking back then. The room was layered with smoke.

Above: *100 Lombard Street, adjacent to the Firehall*

John, Andrea, Catherine, Gene, Joe, and Dave in the writing room on Lombard Street

Above: *John, Andrea, Catherine, Gene, Joe, and Dave In the writing room on Lombard Street*

As writers, we were children of television. We had been absorbing TV culture like sponges until, having reached saturation point, we were ready to squirt out ideas. Although we each had our individual interests, we had more than enough in common to be on the same wavelength.

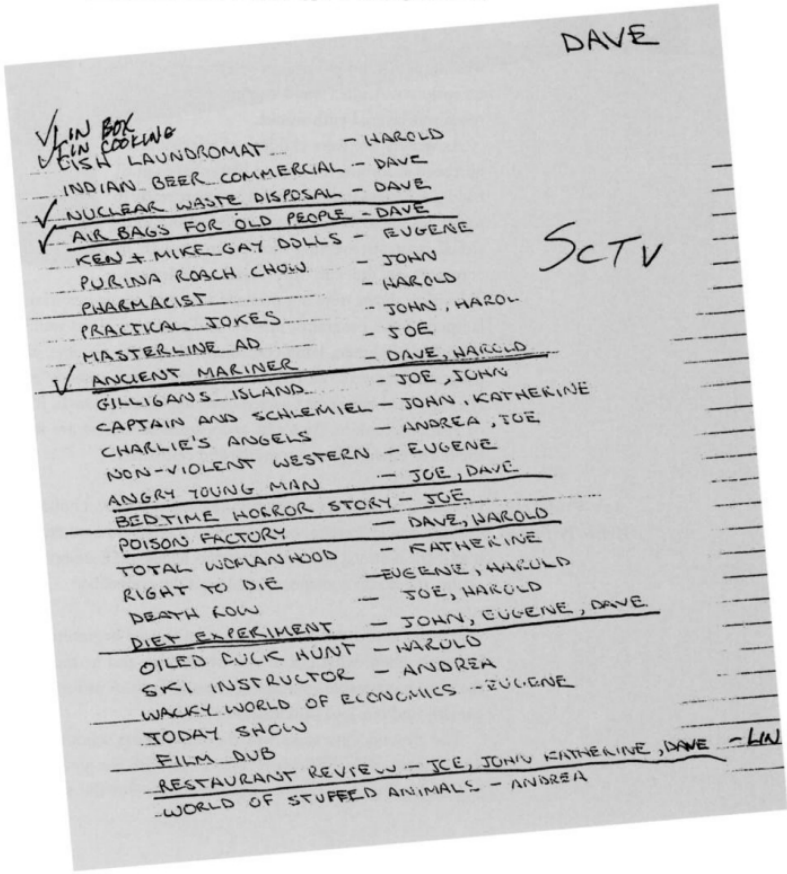
Television shows were our primary source of comic inspiration, but we set out to lampoon news programs, movies, and

commercials as well. Stiff news anchors, relentless pitchmen, lame comedians, derivative sitcoms, and low-budget local programming were our targets. Up to that point, nobody in television had really lampooned talk shows, sacred cows like Sammy Davis, Jr., Bob Hope specials, or Walter Cronkite. As a cast and a team of writers, we were just champing at the bit to satirize these programs and celebrities.

Joe Flaherty, *Writer/Performer,*
I had said to Bernie, I want to do television parody. I noticed on stage, in Chicago and in Toronto, every time we mentioned something from television, that it got a strong response from the audience. Everybody, the smart audiences, the dumb audiences, would get the connection.

But not everybody felt the same way. In the beginning, Bernie Sahlins had a lot to say about what got in and what didn't and he didn't watch television. So there were inevitable conflicts because of Bernie's affinity for literary or political comedy and our love of television parody.

The Second City stage was the real writing school where most of the cast honed their skills. The direct connection with the audience was invaluable as a way of finding out if your stuff was funny. But the stage show was also poor preparation for television because we could go on stage with our material and free-associate, be silly and funny. Our work was recorded on audio tape, played back for us to review, and we could then edit and refine it through a series of performances until the sketches became set pieces. We rarely had to write anything out. To write a script for television, however, we were forced to sit down and fill a blank page, complete with stage directions listing all sets or locations, props, costumes, special makeup - everything that the production crew needed to know to mount the script as a production. Eugene and I had a little bit of experience doing this kind of writing for CBC Radio. And I had also done some writing for TV with Dan Aykroyd but, without question, Harold had the most experience as a disciplined writer and it was Harold who bent the Second City stage process into a much more effective type of writing for SCTV.


DAVE
IN BOX
IN COOLING
DISH LAUNDROMAT — HAROLD
INDIAN BEER COMMERCIAL — DAVE
NUCLEAR WASTE DISPOSAL — DAVE
AIR BAGS FOR OLD PEOPLE — DAVE
KEN + MIKE GAY DOLLS — EUGENE
PURINA ROACH CHOW — JOHN
PHARMACIST — HAROLD
PRACTICAL JOKES — JOHN, HAROL
MASTERLINE AD — JOE
ANCIENT MARINER — DAVE, HAROLD
GILLIGANS ISLAND — JOE, JOHN
CAPTAIN AND SCHLEMIEL — JOHN, KATHERINE
CHARLIE'S ANGELS — ANDREA, JOE
NON-VIOLENT WESTERN — EUGENE
ANGRY YOUNG MAN — JOE, DAVE
BEDTIME HORROR STORY — JOE
POISON FACTORY — DAVE, HAROLD
TOTAL WOMANHOOD — KATHERINE
RIGHT TO DIE — EUGENE, HAROLD
DEATH ROW — JOE, HAROLD
DIET EXPERIMENT — JOHN, EUGENE, DAVE
OILED DUCK HUNT — HAROLD
SKI INSTRUCTOR — ANDREA
WACKY WORLD OF ECONOMICS — EUGENE
TODAY SHOW
FILM DUB
RESTAURANT REVIEW — JOE, JOHN KATHERINE, DAVE — LIN
WORLD OF STUFFED ANIMALS — ANDREA
SCTV

Above: *One of Harold's premise lists*

Harold made lists of ideas that were usable, anything that looked as if it had some life in it or that could be made into a sketch. He would write up these lists and then assign ideas to us as writers. Joe rode shotgun for him and the rest of us kind of floundered around lobbying for our ideas.

Harold Ramis, *Writer/Performer*
I tried to take every idea and find something good about it and get something out of it. If a writer thought it was good enough to bring to the table, I would try to get a piece out of it, even if it was a five-second thing, a face on camera saying one line. A lot of items that didn't make it as full-

length parodies were fine as promos. If someone had just the concept and nothing else, a premise, we could just do the premise. That's why SCTV was a great format for us. It was possible to hang on to every little scrap of a good idea.

Harold believed you should be able to write one sketch during the day and another one at home at night. That was the regimen and I tried to follow it. I saw Harold as a rabbit in a greyhound race that I had to chase. I looked on it partly as a competition, to match his output, but I also saw the real need to get the job done or the show wouldn't go on.

Joe Flaherty, *Writer/Performer*
Dave was a little like Harold. He was insecure about his performing but very confident of his writing. So he was very prolific and pumped a lot of material into the show. But he often got frustrated with other people in the cast when they couldn't keep up with him.

Harold Ramis, *Writer/Performer*
There was a kind of rampant sexism that always pervaded Second City. The girls were the girls were the girls, whoever they are. They were never expected to generate a lot of material and they didn't. We sort of depended on the guys to come up with enough stuff for them. Catherine started to have ideas later as her confidence grew. Andrea would have an occasional strong idea for something. They were always great. When you put Catherine and Andrea in a situation they always fleshed it out. Among the guys, Flaherty was still very sketchy as a writer. His ideas would never be well presented or carefully thought through or finished. John was the guy most likely to come in with half an idea scribbled on a red bar napkin. He and Joe together were really strong for coming up with big comedy concepts. Eugene would spend a lot of time writing very focused pieces that usually made a subtle comic point. Dave was my protege He would watch everything I did. In fact, I relied

on him as much as he relied on me and together our productivity really anchored the show.

Harold kept his premise list by his side at all times and was constantly adding to it. Anytime anyone had any notion at all, Harold immediately jumped on it. "Nothing should be wasted," he would say. Of course, this philosophy extended into other areas of Harold's life. One day I caught him struggling to cut the soles and heels off a pair of shoes with a huge breadknife. His parents, he told me, had given him a pair of those ridiculous platform shoes that were popular back in the early 1970s. Rather than throw them out, a blatantly wasteful act, Harold cut them down to size. But he cut them unevenly, and when he walked in those shoes he would sometimes wobble and lose his balance. I teased him relentlessly until he finally threw them out.

Harold Ramis, *Writer/Performer*
Those years were very productive for me. Sketch comedy is a very specific form. It's like writing a haiku as opposed to writing a long piece. There's a specific kind of craft you developed with Second City on stage. In the year and a half I worked on the TV show I think I did about as much TV sketch writing as I'd want to do.

Above: *Dave as Dr. Chet Vet, The Dead Pet Remover*

For the first few shows, I focused my writing skills on parodies of hard-sell advertising. That was something I knew from my experience as a copy writer and something no one else in the cast seemed interested in doing at that time. As a result, I did a lot of ad parodies like "Chet Vet" in the early SCTV shows. Because they were short, they were valuable as connecting pieces, which were needed to pace the show, and a natural fit for a parody of a television programming day.

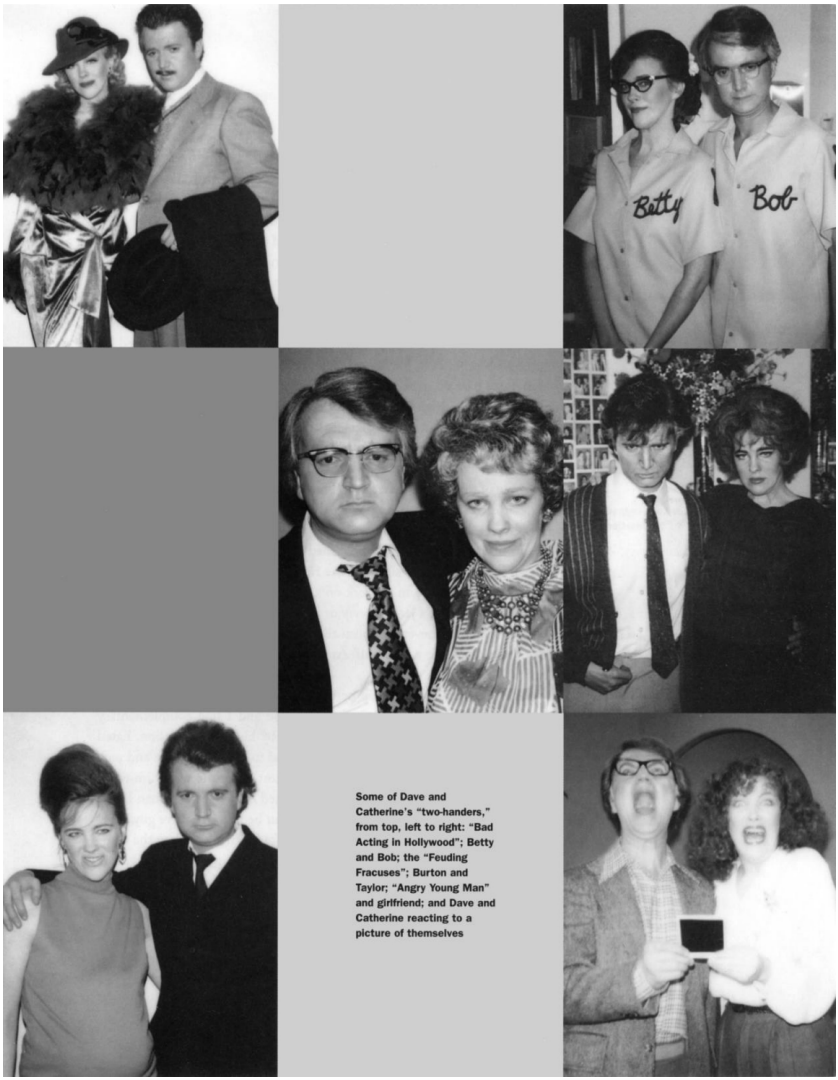
I also cranked out some literary spoofs with Joe Flaherty. These were easy to get onto the show because Bernie loved that stuff. So we wrote some parodies of "Masterpiece Theater" together and other spoofs from the PBS lineup of programming.

Joe Flaherty, *Writer/Performer*
We started taking two disparate premises and slamming them together, like Anton Chekhov and the Chekov in "Star Trek." I knew nothing about "Star Trek"; I knew about Chekhov but I never watched "Star Trek." The show never appealed to me but Dave knew "Star Trek" well, so Dave

and I were working on it. I threw in the Chekhov references and Dave threw in all of the "Star Trek" references.

Actually, I had studied Chekhov's plays in college, but I was more interested in doing a "Star Trek" parody. "Star Trek" was on a heavy rerun slate in syndication back then, twice a day in many markets, and I felt it was good fodder for parody. But no one else in the cast really knew the show. So a straight-on parody of "Star Trek" was impossible to sell to the writing room, and especially to Bernie. I don't remember whether it was Joe's idea or my idea to juxtapose the two ideas, but I went along with it in order to sell a "Star Trek" sketch.

Sheldon Patinkin, *Associate Producer*
Bernie doesn't believe in pure parody. He doesn't see that it has a point. He tried to put a point into our parody of "Ben Hur," but we just wouldn't let him. He didn't even know who they were impersonating. He didn't know the Three Stooges. I'm exaggerating a little.


Betty
Bob
Some of Dave and Catherine's "two-handers," from top, left to right: "Bad Acting in Hollywood"; Betty and Bob; the "Feuding Fracuses"; Burton and Taylor; "Angry Young Man" and girlfriend; and Dave and Catherine reacting to a picture of themselves

Above: *Some of Dave and Catherine's "two-handers," from top, left to right: "Bad Acting In Hollywood"; Betty and Bob: the "Feuding Fracuses"; Burton and Taylor; "Angry Young Man" and girlfriend; and Dave and Catherine reacting to a picture of themselves.*

Joe Flaherty has a great comic mind. When I started working with him on stage, he knew every style of comedy and was equally at ease with slapstick, one-liners, or the conceptual comedy that

George Carlin and Robert Klein pioneered back in the 1960s. But Joe also knew when to bail out on a concept and go for a cheap joke. He didn't respect concepts, he respected comedy. A lot of people, me included, often made the mistake of getting lost in a concept and forgetting to be funny. Joe never got lost. He was also a mass of contradictions. He didn't have a college education, but you wouldn't know that to talk to i him. He had a grasp of literary works that was as good as or better than mine, and I had spent four years in college being tortured by English professors. Joe later told me that when he was stationed at an air-force base up in Alaska, he read books while on guard duty. He read books that I had missed or pushed aside while trying to cram for exams. He was a devout Pittsburgh Steelers fan, but he also loved British comedy and movies. My parents are both British and I understood British literature, films, and comedy really well. This common bond led Joe and me to write some of the early "Masterpiece Theater" sketches together. One in particular, entitled "All the Long-Leggedy Beasties," was a parody of "All Creatures Great and Small."

Above: *"All the Long-Leggedy Beasties"*

I played a Scottish veterinarian who visited sick animals and told their owners that they all had to be put to sleep. In the final scene, I

sit with Joe, who plays my apprentice, and advise him to work on a cash-only basis with his patients. I tell him, "If I had to take a jar of honey or a chicken for every emergency operation I've performed, I'd never have seen all the great movies I've seen." The conceit here is that this vet is a film buff. At the end of the sketch I put arsenic in Joe's tea.

This sketch defined a partnership between us which, I believe, was critically important to SCTV after Harold left the show. Joe and I had complementary working styles. I was an A-type workaholic. Joe, by his own admission, hated writing. So if you wanted to write with Joe you had to go to his house and pick him up. Then you'd have to drive him to a restaurant and write with him while he was eating **Break**fast. He was a more sophisticated comedy writer than I was. His instincts and choices were better than mine. But he was an elusive guy, mysterious and introverted in some ways, and it was often difficult to drag the comedy out of him. I accepted that as my role in the relationship that evolved between us.

Joe Flaherty, *Writer/Performer*
I remember one time going to Dave's place on Oriole Crescent in Toronto. It was snowing, a real deep snowfall, in the dead of winter, and we didn't even have offices at that point. And I remember going over there and writing with Dave on this beautiful winter day. We created some funny stuff that day, we got some funny scenes. It was a long day too. I remember we ordered a pizza. Most important to me, though, was the satisfaction of creating scenes that we knew were going to be on television.

In addition to trying to match Harold's output, writing commercial parodies, and collaborating with Joe on some esoteric literary parodies, I wrote a lot of short scenes with Catherine. I always had a soft spot for that Irish girl. Other than Marty Short, no one else on Second City stage made me laugh so much that I had to leave the stage. Her characters were often lowlifes - "cheesers," she called them - and she used her rubber face, the twinkle in her eye, and a wit that was as unpredictable as a tropical storm. And she could be sexy too. Very few comediennes can ever do that.

Catherine O'Hara, *Writer/Performer*
For a longtime I always gave my ideas to Dave first. Dave would pitch them and if they didn't get a laugh, I would keep my mouth shut. If they got a laugh, I'd say, "I told him that." Later I graduated to a point where I would tell Dave my idea and, if he responded favourably, then I would tell it to everyone.

Catherine and I did a number of "two-handers" in those early shows. We played Dick Burton and Liz Taylor, Tom Brokraw and Wonder Woman, Hitler and Eva Braun, and a fictitious older couple, Bob and Betty, who wore matching bowling shirts and hosted a travel show.

In that first season I wrote a piece about a little K-Tel-type device that warns you of impending midair collisions. I'd been reading that the Federal Aviation Authority in the U.S. wanted to install these devices in commercial aircraft. Now, it seemed to me that if you're travelling at five hundred miles an hour and another plane is coming at you at five hundred miles an hour, your total approach velocity is a thousand miles an hour. That's almost twice the speed of sound. What good is it to have a ten-second warning that you're about to die? This struck me as hilarious, but Bernie Sahlins said, "That's not funny. People are afraid of flying." So I just said, okay, fine, forget it.

Later on, I told Danny Aykroyd about it. He responded, "David, that's hilarious. I'll do it on 'Saturday Night Live.' You'll be the first person to ever get a piece on SNL who's not a staff writer."

A few weeks later, Bernie saw it on "Saturday Night Live." He came in to the SCTV office the next day and complained, "I just saw one of our pieces on 'Saturday Night Live.'

I said, "That isn't one of our pieces. That's my piece and I gave it to Danny. I'm under contract to you so I gave it to him. I received no money." And I added, "It got pretty good laughs on a show which is your opposition and I hope you learn something from that." Then I just walked away. This is an example of the difference between Bernie's taste in comedy and mine.

Sheldon found a niche for himself by helping the cast with their performances and, of course, editing the shows. But he wanted to be a writer, and that didn't work. He didn't approach comedy with the same sensibility as the cast. I didn't completely agree with every comic beat Eugene came up with, and I sometimes thought John's

stuff was silly and goofy, and I'm sure they felt sometimes that my stuff was mechanical or too intense, but we still appreciated one another at a basic level. I think this is where Sheldon got left out.

Sheldon Patinkin, *Associate Producer*
By the third show I did almost no writing and from then on got accused of not being a writer, which was a lie. My constant question was "When?" Andrew bought me a little machine and a joystick and I sat in a closet in the office for hours on end pre-editing to save money in the editing room. We would spend three and four days per show in the editing room. People started writing for themselves, real fast, as we saw that we weren't going to be able to write shows, but had to write scenes, because we had to shoot as many things as possible on the same set at the same time. It was getting to the point where nobody liked anybody else's stuff but their own.

We were competitive, but we did make one another laugh, constantly. And we did respect one another, both as performers and as writers. And most things got into the show because we all, as a group, thought they were funny. It was this common sensibility that tied us together, and, sometimes, caused the SCTV cast to steamroll over the producers, editors, directors, and other SCTV staff who tried over the years to become part of the creative process. This cast-run steamroller flattened the NBC executives, and the parade of producers - the Bernies, the Bob Tischlers, the Alan Ruckers, Barry Sands, and Don Novellos - and finally stopped, sparing only Nancy Geller, because Nancy, according to Marty, "just loved everything the cast did." She didn't try to put her own stamp on the show. Anyone who did got mowed down.

Shooting the First Shows

Putting together the early shows was frustrating. None of us really knew what the budget was. We did know that we had very little money for sets and makeup, and seemingly no money for production values. And yet we were supposed to create this fantasy of a television programming day. Harold was very good at taking what we had and making the best of it. Instead of moaning about how we needed more money, Harold adopted the philosophy that the charm of this little TV station is its cheapness.

Harold Ramis, *Writer/Performer*
None of us was a stranger to low production, as it were. Global gave us the Writer/Performer facilities. The important thing is to have a camera. It sounds self-serving, but I'm not fazed by much. I try not to be overly impressed by luxury or stressed by the lack of it. It was a great opportunity. We couldn't have had more fun. Since there were no ratings and no one to answer to, there was no standard to live up to other than our own.

Above: *The Freud Show*

I hated the first show, "The Freud Show." It was very smart in a literary way. Too smart for TV. It was like Dennis Miller sinking in the quicksand of some elaborate classical reference or Mort Saul ranting about the intricacies of the Nixon administration. Don't educate us; just make us laugh. But my real problem with the first show was I didn't think it was funny. There were a couple of sketches which paid lip service to what we'd set out to do - parody the programming day of a small TV station. But the ulk of the show was a "story" set in the TV station, which both nd Sheldon felt we had to do in order to set up the sketches. I remember Gene, Catherine, and I were opposed to this approach. We felt we could sell the programming day with the parodies of programs, commercials, and some station identifications.

Joe Flaherty, *Writer/Performer*
The first show included a take-off on Citizen Kane with

John Candy as Johnny LaRue. John improvised it and Harold thought it would be funny. It turned out that the first show was an hour long and it was supposed to be a half-hour, so we had to cut most of the Johnny LaRue stuff, and just do the programming. There were funny scenes that we lost in there.

Bernard Sahlins, *Executive Producer*
Sheldon Patinkin and I sat down to edit the first show and couldn't make it work, so we threw out all of the connections and just kept the parodies. And lo and behold! It worked like a charm.

I remember being so mad at Bernie for putting us through the motions of writing and shooting a story for that first show and then cutting it. I felt that the producer of the show should know better. Now, with the benefit of hindsight, I realize that if Bernie and Andrew had been experienced, seasoned producers, they would never have agreed to mount SCTV for five thousand dollars a show. There would never have been an SCTV at all. The fact is our multi-sketch, multiple-set, makeup and prop-heavy concept couldn't be done for that kind of money. Fortunately, everyone, including the producers, were inexperienced and naive enough to commit to doing the show.

Later, when we were in production, it became evident that our director, Milad Bessada, didn't get a lot of our jokes. Part of it was cultural: he was Egyptian and a lot of our comedy required a sophisticated knowledge of North American pop culture, especially television. Part of it was that he just didn't share our sense of humour. I used to tease Milad, calling him "the Fly," because he would open sketches by focusing the camera on shiny objects like a glitterball or lamp and then pan, mid-dialogue, to the joke, sometimes getting to it after the punch line.

Above: *"Galaxy 66"*

It was Harold's idea that we were a cheap television station. Everything we did was cheap and looked cheap, and that was supposed to be part of our charm. I never really bought that line. I thought that we should be able to do the jokes we visualized as we wrote them and that they would be funnier if we had better props, costumes, sets, effects, and makeup. In fact, the low production values were a continuing source of frustration: not being able to get a set to look the way we had imagined it, and not being able to get a prop that didn't look like a prop. I felt sick when I saw the prop for my "Lasermatic" camera commercial parody in the first show. It was so tacky. From that point on I wrote sketches that called for simple props - props I could design and build myself, if I had to. We had similar problems with makeup. The makeup people had no idea what we were looking for. Even in the early days, before we were doing a lot of impersonations, we had ideas for characters that made demands on makeup. I remember Joe Flaherty and I wanted to play these characters, Micron and Antar, in a parody of "Route 66" called "Galaxy 66."

Above:*Joe Flaherty, John Candy, Dave, and Tony Rosato, on* ***Break*** *from the "Fantasy Island" sketch at Global. Tony wasn't a regular on SCTV at this point, but was working with Second City stage, and was hired as a day player for this sketch.*

It was a stupid idea, but the crux of it was that we needed alien heads. Any Hollywood makeup artist from the 1950s on knew how to make those alien heads. We had makeup people, Roger Palmer and his wife, Barbara, who, up until SCTV, had done "straight" makeup for newscasters. They would get so frazzled by our bizarre requests. Roger complained about the "instant choreography" that was required of him when the cast would sit in his chair and ask for sideburns, moustaches, noses, and wigs as we tried to create our characters on the spot. What Roger and Barbara failed to realize was that the creative process often is, in fact, instant choreography. The upshot in this scene, "Galaxy 66," was that Joe and I had these

uncomfortable, bad-looking alien heads that in no way resembled what we had in mind when we wrote the sketch. Joe complained all day about how his head hurt and how he needed Aspirins in order to continue the scene.

Sometime in that first season of shows, Sheldon set up a little room adjacent to the writing room where he did the editing. So editing would be going on while we were writing. We'd pop in occasionally and make comments. Sheldon would come out and ask one or more of us to look at a sketch that he had "saved" by taking minutes out, juxtaposing things and changing them around.

Sheldon Patinkin, *Associate Producer*
I ended up basically doing all the post-production while everybody else did the writing. The first thirteen shows, we had a director who really didn't know how to shoot it, and what we ended up doing was keeping at least two of the cameras running all the time, recording all the time, so that it became like editing film. Also, we had time limitations and we didn't write to those limitations. Nor did we write running orders [rundowns of the material in the show], nor did we write shows in sequence. Editing, cutting, adding sound and music, putting the scenes in running order and getting them to the right time for Canada, and then a different time for America - this was all done in post-production. With very few exceptions it jelled. I begged and pleaded for people to come in and give me their ideas on how I should edit this stuff, but they never did. John and Harold understood the situation and helped as much as they could. Joe sort of did. The other cast members never came, and they hated what I did - especially if I cut any of their words. And as often as not, what I did was not right, but I was totally inexperienced, and so I suffered the abuse, let's say, pretty quietly.

Sheldon is a fascinating character, extremely complicated and very intelligent. He was the one who had hired me for the stage show in 1975. Timing is everything in show business, and this timing was particularly great for me because I landed in the Second City stage show just before SCTV was born in 1976. All I had to do was

be funny on stage and a door to a national TV show swung open for me. So, on one hand, I felt indebted to Sheldon. But Sheldon installed himself in a control position from the very beginning at SCTV, first in the writing room and then in the editing room. I began to butt heads with him almost immediately because I didn't agree with a lot of his comic choices. Granted, he was passing judgement on my comedy ideas and editing my sketches and I'm sure I would've had a problem with just about anyone who did that. But the image of Sheldon on SCTV that remains in mind is him standing in a doorway of that little editing room, holding his cigarette like a Frenchman, and bellowing, "No! No, Dave! That doesn't work!"

We weren't very tolerant of having our sketches edited. We gave Sheldon a really hard time - nobody was happy with the job he was doing. Later, when I became SCTV's head writer, I realized that Sheldon's job was one of those jobs that automatically make you unpopular. Basically, the cast wanted to move at its own speed and in its own way without direction from anyone. It was much more comfortable to be part of the group effort than it was to be cracking the whip.

SCTV Trivia Quiz: Round 2

The SCTV trivia quiz was devised by Claire Verret and Jason Stable at a time when the material was still fresh in our minds. Now, when I look at some of these questions, I'm stumped. The questions have been divided into six groups or rounds of 140 questions each. This chapter contains both the questions and the answers. Just click each question to see the answer in a pop up window on your eReader. Enjoy. If you wish to skip to the Round 2 answers in Appendix A, just click here.

Questions

1. Name the film reviewed by Gene Siskel and Roger Ebert that was from the makers of Star Wars.
2. Which Robert Altman film (based on a comic-strip character) was voted "Dog of the Week" by Siskel and Ebert?
3. Which Bob Fosse film did Gene and Roger plan to review?
4. Name the SCTV show that featured exciting police action in a favourite vacation spot.
5. What SCTV documentary was narrated by Kirk Douglas?
6. What was the topic that Dr. Sid Dithers dealt with on "Got a Minute?"
7. What event did Earl Camembert do a live report on that required him to wear a disguise?
8. Although viewers were given four choices, which program was

being insisted on from the broadcasting end in "Two Way TV"?

9. Which program did viewers keep choosing to see on "Two Way TV"?
10. Who sang every song ever written?
11. What star did Alpha Channel eavesdrop on, struggling to meet a producer's deadline?
12. What star did Alpha Channel eavesdrop on, on the set of her latest movie?
13. What star did Alpha Channel eavesdrop on, meeting with his agent Sol Fine?
14. Where did the "Brigata Rosa" appear?
15. Who hosted a "Sunrise Semester" on basic photography?
16. Who were the performing guests that Wolfman Jack introduced on the "Midnight Express Special"?
17. What product should you use if your nose breath is offending people?
18. Name the gourmet chef who played the blues.
19. What special ingredient (after the raisins) is the final touch to Angus Crock's scones?
20. Whose death did Quincy refuse to believe was from natural causes?
21. Who were the three bachelors on SCTV's "Mating Game"?
22. Who did an American Express Card commercial on SCTV?

23. When Gene Shalit visited Le Grand Cochon restaurant, who were the three star patrons?
24. Who showed us that the way to achieve better body proportion is to increase the size of the head?
25. Who is known for this saying: "Keep the baby, faith"?
26. Name Rockin' Mel Slirrop's brother. (He almost won a dance contest.)
27. Who had a wildlife dinner restaurant?
28. Who was the special guest on "Neil Jung: Psychiatrist"?
29. Where do these lines come from: "I ended up with both of them in the back seat. Their adrenaline was pumping so hard, I thought they both were going to blow up"?
30. When was a water-squirting flower used?
31. Who hosted a "Sunrise Semester" on disasters in the home, and what was the specific topic?
32. What was the closest Pirini could come to saying "The rain in Spain falls mainly on the plain"?
33. Name four stars who did promos for "Taxi Driver."
34. Who sings the national anthem at the end of SCTV's programming day?
35. Who did a commercial for light-yet-sheer-support stockings?
36. What was memorable about Earl's story on the Melonville Transit Commission's second annual bus races?
37. What country in the world is most earthquake-prone?

38. What unique duo teamed up and promoted a variety series featuring singing, jokes, and a classic sketch?
39. What annoys Bob and Doug most about donut places?
40. When a woman asks a man over for the evening, and she finds him special, what should she offer him to drink?
41. Whom couldn't Ella Fitzgerald tell were live or on Mamorex Tape?
42. On what game show did contestants vie for razor blades and shoelaces?
43. What did Tammy Bakker praise along with Big Brother?
44. In order not to be guilty of thoughtcrime, how would you finish these phrases? War is _____, Freedom is _____ and Ignorance is _____.
45. What show was not meant to be an indictment of the entire cooking community, just one small segment of it?
46. After seventeen years and over four hundred haircuts, whose barber seemed to be losing his touch?
47. Who received a threatening phone call while doing a live show on SCTV?
48. Who gave a "Sermonette" on co-operation?
49. What was Eskimo Art's special sale?
50. How was Earl humiliated by doing a story on the group "Women Against Stereotyping Alternative Sexual Lifestyles"?
51. What other woman, besides Tawny Beaver, has been a

reporter for SCTV?

52. Who were the three guests on "Jackie Stewart's Wide World of High Voices"?
53. What was Mel Slirrop's favourite Richard Harris movie? (HINT: It was the one he did in Sweden.)
54. Who did Pirini provoke into jumping out a window?
55. When did a large stage light drop on someone's head, knocking her out cold?
56. Who wrote the book "Big Is Beautiful"?
57. Who were Gordon (Sonny Boy) MacPherson and Lightnin' Sam MacGregor?
58. Who got squirted by a water pistol?
59. Who delivered this line: "My, you have large and fascinating breasts"?
60. On what talk show did Rosie Mendoza and Governor Jerry Brown appear?
61. Why should the song "Omelette of Love" by the Bird Brothers be memorable?
62. Who gave a dramatic, teary-eyed reading of these words: "If it hadn't been for a great American like Davey Crockett, I probably wouldn't be standing here today"?
63. When Sid Dithers, Investor, puts money in a film, what is the first thing he looks for when he reads a script?
64. Name the cooking show that was hosted by Angus Crock.

65. Who were the two men that helped Doc rescue Grizzly Abrams?
66. What was Grizzly Abrams's turtle's name?
67. How did Earl try to reflect the times and show that he was a young and hip '80s newscaster?
68. Who wanted to do more than interview celebrities?
69. Who figures a great way to start the day is with a strong cup of coffee, a good cigar, and listening to some sexy French chick singing how she just wants to make love?
70. What disasters happened on "The Irwin Allen Show"?
71. What sales gimmick did Phil use in his lecture on "Do-It-Yourself Advertising"?
72. What was Floyd Robertson's great gift suggestion for Christmas?
73. What should you give your dog when a walk and Milkbone just aren't enough?
74. Who was William E. Douglas?
75. What SCTV "Movie of the Week" starred various males in supporting supportive parts?
76. What was the name of Bob Hope's fifteen-hour special that he shot in the Far East?
77. What two people did Mr. Wilcox do impressions of on the "Sunrise Semester: Man's Ability to Imitate"?
78. What talk show featured an effervescent conversation with

Barbra Streisand?

79. What products did Earl plug?
80. Who starred in Francis Ford Coppola's "The Invisible Man"?
81. Prior to Johnny Nucleo, who else turned green?
82. What seafood dish gave Marcello so much trouble to prepare?
83. Who combines the intellect of John Kenneth Galbraith, the wit of Woody Allen, the looks of Cary Grant, and the charm of Sir Laurence Olivier?
84. Who said: "Rocks. Bag. I love those plebian colloquialisms of yours"?
85. What conversational New Yorkese expressions did Norman Gorman use in his first "Sunrise Semester" on this topic?
86. What is located six miles east of Interstate 89?
87. Who was asked what he thought of male go-go dancers?
88. What product did Hal Waxburg advertise?
89. Normally singers come along once tn a lifetime. In whose case was it twice? (Her unexpected arrival back to the living made her a recording sensation.)
90. Who took time out from his studies to pursue criminal suspects?
91. Where will you find the scariest honeymoon suite?
92. What was Woody Tobias, Sr.’s main claim to fame?
93. Who was a dietician at an exclusive resort hotel?
94. Who, along with Rex Harrington, Jr., and Pirini Scleroso,

starred in "My Fair Lady"?

95. What words did Earl "flub" In his newscast?
96. Who starred in "My Life One More Time"?
97. What was the name of Ringo Starr's new band?
98. Who drank transmission fluid?
99. According to George Carlin. what's a very underrated vegetable?
100. What Chrysler car did we tie a yellow ribbon 'round?
101. SCTV's parody of "Saturday Night Live" took place on which night of the week?
102. Who was the guest host on SCTV's parody of "Saturday Night Live"?
103. Spell Earl the newscaster's last name.
104. What game show was hosted by Bobby Blake?
105. Name the musical special which featured Bobby Bittman singing, dancing, crying - doing it all!
106. Harvey K-Tel presented a specially condensed version of which classic play?
107. Who starred in "Harvey K-Tel's Fast Talking Playhouse," besides Harvey himself?
108. Who could be described as "dedicated and loyal, a lover and friend, the man behind the woman"?
109. What critical issue did Cronkite and Brinkley debate on the program "Point/Counterpoint"?

110. Who portrayed a goy so that Rabbi Karlov could demonstrate how to deal with verbal anti-Semitism?
111. Who came out with a new line of designer jeans?
112. Who hosted a show called "Crazy Crafts"?
113. Name the five characters who had leading roles in SCTV's live theatre presentation of Death of a Salesman.
114. Who delivered these lines: "Roses are red, violets are blue. If I diddled that guy, I don't know why"?
115. What is the amazing new way to unclog all your drains?
116. Who accompanied Earl when he vacationed in St. Lucia?
117. What Bob Hope film had Woody Allen mesmerized?
118. When we went backstage at Bob Hope's TV special, who did we hear performing onstage?
119. According to Bing Crosby, what three things do you have to learn about Bob Hope?
120. Who did Bob Hope want as his leading lady in the play Woody Allen was trying to write for him?
121. Where do these lines come from: "Well, can you work with this hanging over your shoulder"?
122. Who, besides Crystal Gayle, has spit up teeth?
123. Who, besides Gino Vannelli, has appeared in an ape suit?
124. What colour are Edith Prickley's earrings?
125. Who performed at Bunny Fracas's wedding?
126. Who sang "Downtown" on the "Gerry Todd Show"?

127. Who "rode like the wind" on the "Gerry Todd Show"?
128. In what commercial did Mary Tyler Moore appear?
129. Who is the most argumentative couple on SCTV (NOT counting Dr. Tongue and Bruno)?
130. Who always wanted to be "experts in their field"?
131. Which SCTV show opened with a limerick?
132. What monster was interviewed by Tim Ishimuni?
133. In which 3-D film do we see chicks in their underwear?
134. Name the show hosted by Larry Siegel.
135. Whose teeth did aliens fix, according to the "National Midnight Star"?
136. What exercise show used the song "I Enjoy Being a Girl"?
137. What product did Donny and Marie do a commercial for?
138. What musical guest did Cronkite interview, thinking he was an astronaut?
139. On what program did we see clips from a Congressional Hearing?
140. What famous dog food was advertised on SCTV?

Answers

1. Empires are a Girl's Best Friend.
2. Henry.
3. All Those Polkas.
4. Hawaii 5 Ho.

5. Hollywood Salutes Its Extras.
6. Stress.
7. The Pit Bull Fights.
8. The Happy Hooker Goes Hollywood.
9. Leave It to Beaver.
10. Gordon Lightfoot.
11. Neil Simon (with Marsha Mason).
12. Jane Fonda (on the set of China Syndrome).
13. Alan Alda.
14. When Marcello visited the Vatican.
15. Edith Prickley.
16. John Denver, Anne Murray, and Randy Newman.
17. Nasex Nasal Deodorant.
18. Angus Crock.
19. Scotch.
20. Sylvester.
21. Marcello, Angus Crock, and Rabbi Karlov.
22. Henry Moore.
23. Orson Welles, William Conrad, and Shelley Winters.
24. Lucky Ibsen.
25. Mel Slirrop.
26. Jerome.
27. Marlin Perkins.
28. Tony Orlando.

29. Spoken by DeForest Kelley (in the role of Happy) in "Death of a Salesman."
30. In "The Trial of Oscar Wilde."
31. Edith Prickley; Household Fires.
32. Eee rye ee spy lofs toto on ee poon.
33. Gregory Peck, Bob Hope, Woody Allen, Sid Dithers.
34. Mel Torme.
35. Joyce de 1/2-Wit.
36. The film clip didn't run and Earl stared at the monitor for almost a full minute.
37. Togoland.
38. Elvis and Costello.
39. No parking spaces.
40. Howard's Bristol Cream.
41. David Seville's Chipmunks, and Tom Waits and Rickie Lee Jones.
42. Doublethink.
43. Big Brother's chocolate.
44. Peace. Slavery. Strength.
45. The Cruisin' Gourmet.
46. Brinkley's.
47. Walter Cronkite on "Dialing for Dollars."
48. Rabbi Karlov.
49. Two Folon Sale.

50. The spokesperson, Deborah Mulligan (a.k.a. "Spike"), arm-wrestled him easily.
51. Cassie Mackeral ("Chez Mona").
52. The Bee Gees, Queen Elizabeth, and Neil Young.
53. A Man Called Orst.
54. Professor Higgins (in "My Fair Lady").
55. On Margaret Hamilton in "Death of a Salesman."
56. Lucky Ibsen.
57. Angus Crock's Blues Band.
58. Norman Gorman ("Shakespeare in the Park").
59. Merv Griffin to Loni Anderson.
60. Flashing Eyes.
61. It was number one on "Mel's Rock Pile"'s top ten.
62. Bobby Bittman, in "Bittman Does Dallas."
63. How many people he has to pay.
64. Cookery Crock with Angus Crock.
65. Keith and Pepe.
66. Snappy.
67. By rollerskating out to do the news.
68. Tom Snyder, M.D.
69. Raoul Wilson ("Men on Women").
70. Fire (Shelley Winters singed, Robert Wagner in flames), flood, giant killer bees (Red Buttons), and earth quake (Charlton Heston).

71. Dropped his pants to demonstrate 50 per cent off.
72. The Mr. Earl Doll.
73. Joni Mitchell's Dog Album.
74. The fabulously wealthy man interviewed on his estate by Brian Johns.
75. My Factory, My Self.
76. I Owe Peking Two Thousand Dollars.
77. Ed Sullivan, Jimmy Stewart.
78. Sea Talk.
79. Tootsie Rolls, Hertz.
80. Gov. Jerry Brown, Linda Ronstadt.
81. The foreman, Mr. Adamitis, in "My Factory, My Self."
82. Lobster cacciatore.
83. Dick Cavett.
84. Cecil, in "Gaslight," speaking to the maid.
85. Cocker, Harvey Wallbanger, "Regular" Coffee.
86. Tex and Edna Boil's Organ Emporium.
87. The Pope, on "Donahue."
88. Bubie's Chicken Medication.
89. Edna Hymbecker.
90. Danny Eubanks: Seminarian/Rookie Cop.
91. Death Motel.
92. He was the stand-in for Lon Chaney in Hunchback of Notre Dame.

93. Rhoda.
94. Sir Wilfred Moose-Moryn.
95. Tuesdays and Thursdays, statistics, referendum.
96. Woody and Andrea.
97. Rings.
98. Imogene Iacocca.
99. Beets.
100. Tie a yellow ribbon 'round the DODGE OMNI, It gets great mileage and it's maintenance-free...
101. Thursday Night.
102. Earl Camembert.
103. Camembert.
104. Dat's Da Name of Dat Tune.
105. Bittman Does Dallas.
106. Who's Afraid of Virginia Woolf?
107. Barbra Streisand, Sandy Dennis, and Broderick Crawford.
108. Guy Friday.
109. Alcoholism.
110. Angus Crock.
111. Melba the Disco Queen.
112. Molly Earl.
113. Margaret Hamilton, Ricardo Montalban, George Carlin, DeForest Kelley, and John Belushi.
114. Oscar Wilde.

115. Roto-Rooster.
116. Amanda.
117. I'll Take Sweden.
118. The Village People.
119. He hates to part with his money, he eats stewed fruit for **Break**fast, and he hangs on a bar to straighten out his back.
120. Anita Ekberg.
121. My Factory, My Self - spoken by the foreman, Mr. Adamitis.
122. The wife in "Death Motel."
123. Delorez Wurtz (an extra in "Hollywood Salutes Its Extras"), and possibly the gorilla seen on Gil Fisher's photo safari with the Plasmatics.
124. Red.
125. Southside Johnny and the Asbury Jukes.
126. Tom Monroe.
127. Mike McDonald.
128. Kovak Expert.
129. The Fracases.
130. Bob and Doug McKenzie.
131. The Brooke Shields Show.
132. Grogan.
133. 3-D House of Stewardesses.
134. The Larry Seigel Show.
135. Erik Estrada's.

136. Post-Natal Exercises.
137. Kwallada.
138. Robert Gordon.
139. The Sammy Maudlin Show (Bittman was the star witness).
140. Poochare.

Favoured Nations

At first, no one in the cast knew what anyone else was earning. We were told we were paid on the basis of "Favoured Nations," meaning everyone received the same amount of money. But, in a matter of weeks, it became evident that there were several different deals in place. Some people had been hired as writer/performers, including Eugene and me. Some people had been hired as performers only, including Catherine, Andrea, and John. Harold was hired as a writer/performer/producer and so, I believe, was Joe. The official word was that it was Favoured Nations, but we weren't all making the same amount of money.

Above: *Syndicator Jack Rhodes (standing, centre) and*

Andrew Alexander (on his right) with cast, 1977

Joe Flaherty, *Writer/Performer*
Favoured Nations was important to Harold because he thought it would be better from a creative point of view. And I agreed. I didn't think anybody should get more than anybody else. So, I believed it was Favoured Nations and so did Harold. But somebody told John that he wasn't being paid for writing, and it wasn't me or Harold, so I don't know who it was. But I have this strong feeling...

Joe thinks he knows who told John and the women that they were making different money from the rest of us. I know who told them. I did. I innocently showed John my cheque and he got really pissed off because his wasn't the same. I say "innocently" because I also believed we were all making the same money. Then, when the cat was out of the bag, I felt responsible for the friction. I was angry with the producers, especially Andrew, for the Favoured Nations deception. We're talking about a few bucks, probably only a couple of hundred a year, certainly not thousands. But it was all John needed - proof that he had been treated less than equally by Andrew - and he nursed that grudge, polished it, and breathed life into it for years. I think it was the motivation for a lawsuit that John later launched against Andrew and his partners. Although the lawsuit itself was more complicated, I think the anger that fuelled it came from John's grudge about Favoured Nations.

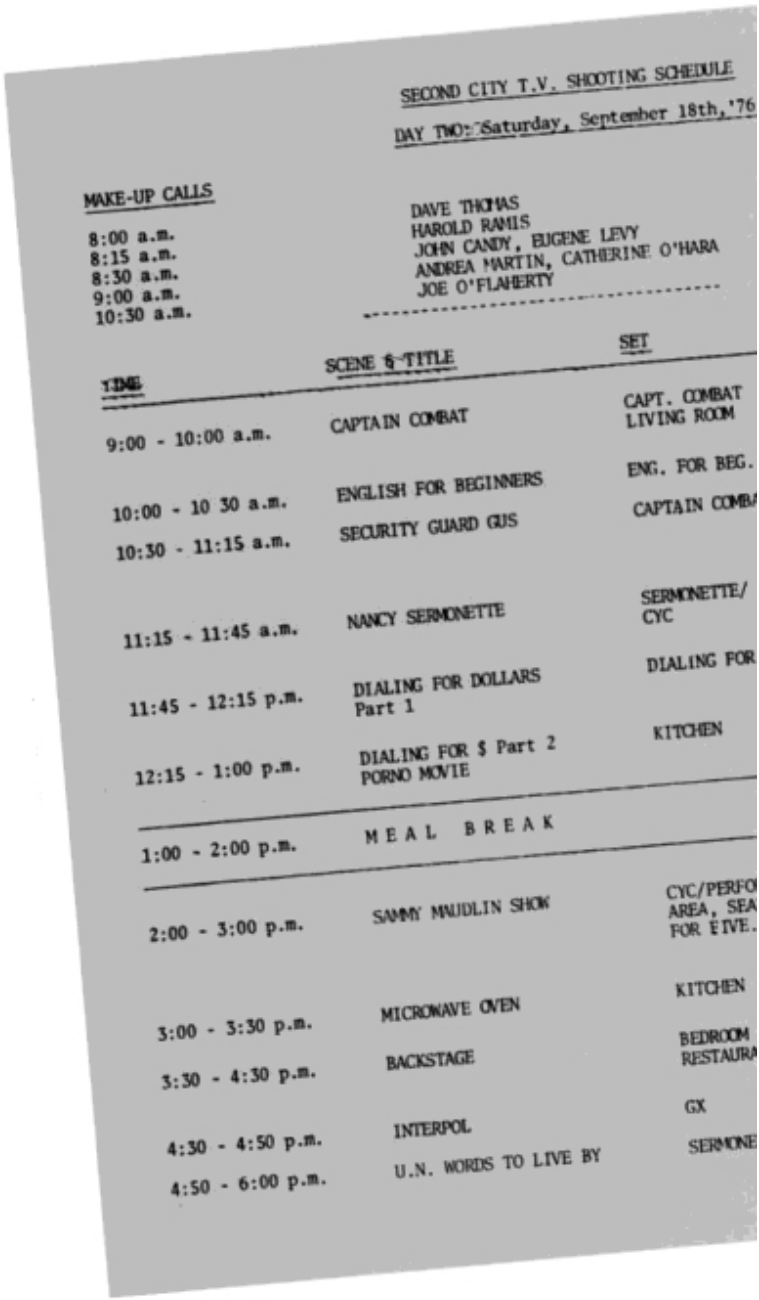
That sort of divisive stuff was bad for us anyway. Why didn't the producers just pay everybody the same amount of money? Why weren't these people hired as writers as well as performers? This was a time when I started to understand how a writing room worked. Not everyone who sits in a writing room has to be a disciplined scribe the way Harold was. John Candy was anything but a disciplined writer, but his concepts were brilliant. It was John, for example, who came up with the idea of throwing a bunch of TVs out the windows of an apartment building for the OPENING of SCTV. Now, it is true that John would, very often, come up with a brilliant idea as a lever to get out of the writing room. John loved to "run errands," because he made them into adventures. He would make

multiple stops along the way, have long conversations with unusual characters, take time out for lunch, have a few drinks with some Brazilian entrepreneurs, buy a gift for someone, but never come back to the writing room. I know all this for a fact because I accompanied John on his "errands" many times, and the only thing you could count on was that you wouldn't be home before midnight. But Harold relied on John's concepts and his ability to make the room rock with laughter with his crazy, though often unworkable, ideas.

Eugene was very prolific in those first two seasons too. He always cranked out a reliable amount of comedy material. You could set your watch by Gene. Andrea and Catherine contributed to the writing process as well, and dazzled the writing room with their hilarious characters, impersonations, and ideas.

Catherine O'Hara, *Writer/Performer*
I have a mix of good and bad feelings about those early days only because Andrea and I were not hired as writers to begin with. And it was so arbitrary. I did get the feeling of being less worthy. It's like starting with a handicap. Andrea and I were there every day. We did write. Our job was to write, but we were not paid as writers.

Unfortunately, producers rarely care about the complexity of the creative process. Their job is to pare down costs. It's not even in their best interest to recognize the unique contribution the artists make when they surrender their individuality to a group process. Writers write scripts and actors perform, and the more distinct the boundaries are, the easier it is for a producer to budget. But the SCTV cast crossed back and forth across the boundaries, making the producers' job difficult.



SECOND CITY T.V. SHOOTING SCHEDULE

DAY TWO: Saturday, September 18th, '76

MAKE-UP CALLS

8:00 a.m.	DAVE THOMAS
8:15 a.m.	HAROLD RAMIS
8:30 a.m.	JOHN CANDY, EUGENE LEVY
9:00 a.m.	ANDREA MARTIN, CATHERINE O'HARA
10:30 a.m.	JOE O'FLAHERTY

TIME	SCENE & TITLE	SET
9:00 - 10:00 a.m.	CAPTAIN COMBAT	CAPT. COMBAT LIVING ROOM
10:00 - 10 30 a.m.	ENGLISH FOR BEGINNERS	ENG. FOR BEG.
10:30 - 11:15 a.m.	SECURITY GUARD GUS	CAPTAIN COMBA
11:15 - 11:45 a.m.	NANCY SERMONETTE	SERMONETTE/ CYC
11:45 - 12:15 p.m.	DIALING FOR DOLLARS Part 1	DIALING FOR
12:15 - 1:00 p.m.	DIALING FOR $ Part 2 PORNO MOVIE	KITCHEN
1:00 - 2:00 p.m.	M E A L B R E A K	
2:00 - 3:00 p.m.	SAMMY MAUDLIN SHOW	CYC/PERFO AREA, SEA FOR FIVE.
3:00 - 3:30 p.m.	MICROWAVE OVEN	KITCHEN
3:30 - 4:30 p.m.	BACKSTAGE	BEDROOM RESTAURA
4:30 - 4:50 p.m.	INTERPOL	GX
4:50 - 6:00 p.m.	U.N. WORDS TO LIVE BY	SERMONE

Above: *SCTV shooting schedule - the day Dave did Captain Combat*

Catherine and I were still doing the stage show when we were taping the first thirteen SCTV episodes. They wouldn't let us quit because they didn't have replacements for us. So Catherine and I got really, really tired. Typically our day would go like this: we'd get up for a six o'clock pickup to be at the studio at seven. Or sometimes we'd have to be there at six for makeup. Then we'd work the whole day on the TV show. Usually we would tape late so that there would be a panic about being on time for the stage show. "Are they going to be there in time?" It was always a crunch to get Dave and Catherine to the stage. It took about forty-five minutes in rush hour to get from the Global studios in Don Mills to the Firehall on Lombard Street. It seemed that it was always a tense ride to make it to curtain time at the Firehall. And then we did the stage show until about midnight. After the show we'd be pumped up. No actor wants to go to bed right after a performance. So we wouldn't get to bed until one a.m. and then there was the five a.m. or six a.m. wake-up call.

I remember coming into the makeup room and seeing Catherine sitting in a chair quietly sobbing. It was because she hadn't been to bed at all. Catherine was a party monster. She wouldn't go to bed after the stage show. She'd party or hang out until four in the morning, and then she'd say, "How am I going to sleep for one hour? I may as well stay up."

Catherine O'Hara, *Writer/Performer*
I remember being late a lot then. I remember one day being laid into so heavy. Bernie said I was psychotic, that it was purposeful, that I'd better go to a psychiatrist and deal with whatever happened to me as a child because I was purposely being late to take it out on people, that I was expressing some deep-seated anger that I didn't even know about and I'd better go get analysis for it. I cried that day. I was still going to party. Well, not party, I guess, 'cause I wasn't a heavy drinker. But even if it was watching TV, I had to be awake and doing something. I still can't stand going to bed right after work; that to me is depressing. So when I have a five o'clock call in a movie or something, and I work till two a.m., I'll come home and hang out for a while.

Above: *Captain Combat with Harold as Mr. Green Fatigues*

One time, when I was doing a sketch called "Captain Combat," a military parody of "Captain Kangaroo," they put too much mascara on my eyes. I took a nap behind the machinery in the control room because it was the quietest place in the studio. When they woke me up, my eyes were sealed shut from the mascara and I couldn't open them. They were shouting at me to hurry. The fact that I was totally exhausted and someone was yelling at me when I couldn't open my eyes made me flip out. I lost it and started screaming. I went on the set yelling at Andrew and Bernie who just thought it was funny. "Look. An actor freaking out. Isn't that cute?" Their laughter actually defused my anger because it seemed more stupid and inappropriate than my rage. I remember trying not to let them see me smile. During those early SCTV days, I don't think any of us expected the series to last long. This is one of the great ironies of television. Network executives and programmers expect a pilot to definitively lay the groundwork for future shows. But if you look at the first episodes of many long-running shows, it's obvious that the writers and producers had no clue where they were going. Neither did we. Mainly we just wanted to stay on TV.

Some of the sketches we wrote didn't get on the air. Eugene and I wrote a sketch about immigration called "Bum Steer." For some

reason, we decided that I was going to play a Mexican. It's one of the few dialects I can't do, but I gave it a shot anyway. It was hosted by Harold Ramis's Moe Green, who gave tips to immigrants on what to say to a Customs and Immigration officer. Then Harold threw to a Customs and Immigration booth at an airport. Eugene played the officer. I played a generic Latin American in a white suit. It was a cheesy skit and my Latin dialect really sucked. The piece meandered, but it was funny because it was so pointless and silly that we laughed our way through it. Joe and Harold watched us tape it and they laughed their heads off, too. I mean, they laughed so hard they were crying.

When we finished, Eugene and I went to Harold and Joe for an opinion, because we had been trying so hard to get through the piece without laughing that we had lost our objectivity. And they said, "Nah, can't use it."

"Why were you laughing?" I asked.

"Because it was so bad it was funny."

So, it never aired.

Joe Flaherty, *Writer/Performer*
We did six shows and they were funny but we were embarrassed by how cheap they were. They just looked so bad. I mean, how were we going to compete with "Saturday Night Live" with our cheap props and bad music? We couldn't afford any kind of special effects. But somehow Andrew and Bernie got Global to put up the money for some more shows.

Jack Rhodes had originally been with a company called Filmways, which syndicated SCTV in its first season. We were in about forty-eight markets in the U.S. in the first season, which was pretty pathetic in terms of trying to launch a show and generate revenue. We got to about eighty markets at the peak of our second year and then it dropped off again. Jack was an old-fashioned TV guy and a hard-driving salesman. He would look at a product and weigh it like a steak on a scale. I don't think he cared about our zany, creative ideas. He was just moving a product into the American market. To show you where Jack was coming from comedically, he once referred to SCTV in a sales pitch as a "cross

between SNL and Marty Python.” You all remember Marty Python!

The Producing Partners for SCTV

For the **first two seasons** (1976-78), **Bernie Sahlins** owned the "Second City" name and produced with **Andrew Alexander, Len Stuart** and **Scott Baker** for Second City Toronto through their company **Rewlex Productions**. Gerry Appleton of **Global TV** in Toronto provided a broadcast and facility deal for the show, and **Jack Rhodes** of **Filmways** and, later, **Rhodes Syndication** provided syndication sales and financing in the U.S.

For the **third season** (1979-80), Bernie dropped out or became passive. Andrew and Len made a facility and financing deal with **Charles Allard**, who owned **ITV** in Edmonton, and together they made a licensing deal with the **CBC** in Canada. Rhodes continued to syndicate the show in the U.S.

In the **fouth and fifth seasons** (1981-83), **NBC** picked up a ninety-minute version of the show. Andrew, Len and Allard picked up any deficit costs in excess of NBC's licence fee. And in Canada, the ninety-minute show was edited to sixty minutes for CBC and they paid a licence for that hour.

For the **sixth season**, (1983-84), Cinemax (HBO) picked up a forty-five minute version of SCTV which Andrew, Len and Allard deficit-financed. CBC continued to run a half-hour version of the show in Canada.

Initially in the U.S. the show aired at really irregular hours. We were accorded the approximate status of an infomercial in terms of scheduling. But, we did reach an audience. Viewers were surfing the channels looking for something unusual and we started to get mail and feedback. It wasn't enough to get us higher salaries or a big network deal, but enough to let us know that we were making contact with an audience somewhere.

Andrew Alexander, *Executive Producer*
Bernie and I took the first episode to a fellow by the name of Bob Shanks, who worked for Fred Silverman [both legendary television executives]. Shanks was then the VP of late-night programming at ABC. We showed him the show, and he said, "You guys have a deal. I just have to get Fred to look at it." And I said to Bernie, this making a TV show isn't so difficult! It was easy. And then a week goes by, two weeks go by, a month goes by, and finally Bob Shanks called and said that Fred thought it was too intellectual. So we were trying to figure out how to get the next six shows, to make a total of thirteen. We got Jack Rhodes involved through Wendel Wilkes, a Canadian producer, and he was able to sell that thirteen and another thirteen, so that got us the first twenty-six to an American market. It got the financing going with Global.

Global TV did not pay a license fee for the show. They provided the studio, equipment, and crews, but the cost for talent (us), producers, directors, and so on, was paid by Andrew and Len through Rewlex Productions.

Bernie and Sheldon ultimately left the show. We did less and less of the intellectual material Bernie had in mind, and more of what we thought was funny -namely satire of television and pop culture. Ultimately, the shared comic sensibility of the cast became our driving force, so unlike most television shows which were controlled by producers, SCTV became a cast-controlled show.

Above: *Joe Flaherty and John Candy throwing televisions from apartment balcony.*

The First Season

I think the first SCTV character was Johnny LaRue. Harold saw him as a kind of Orson Welles personality, very full of himself and at the same time riddled with flaws that would ultimately cause his own failure and demise. Everybody realized what we had with John even then. Joe especially was a fan. A lot of material was built around what Joe called "that chubby, lovable face." In the first show, LaRue was the back story and a Sigmund Freud parody was the front end. I didn't think too much of the Freud parody, but it was obvious the Johnny LaRue character was going to evolve into something. He was the first substantial station character. Other characters, like Guy Caballero, Moe Green, and Edith Prickley, emerged after LaRue.

Above: *John Candy as Jonny LaRue*

In the early shows, I didn't have any characters like this. I tried a couple of things. I was Ernst Kirsch, the writer, a sweating weasel in the SCTV basement. It just didn't take off. No one was interested in continuing it, especially me. Eugene played a security guard, Gus Gustofferson, who appeared in a couple of the early shows. But Gene's first real strong station character was Earl Camembert, the boneheaded news reporter who co-anchored with Joe's Floyd Robertson. Floyd and Earl were well-developed, funny characters from the stage show and Bernie loved them.

Above: *Eugene and Joe as Earl Camembert and Floyd Robertson.*

Andrea pulled a bunch of characters from her stage repertoire too: Edith Prickley, Joni Newton Buffy, Cheryl Kinsey, and Pirini Scleroso. Here again, the early episodes of SCTV show our roots in the Second City stage show. Prickley was everyone's favourite because she was way over the top, larger than life, and showed that hurricane-walking-into-a-room side of Andrea.

In the first few shows, Catherine and I were basically outside, with no station characters. We played characters, but they had no place in world of the SCTV station. Consequently, when the "station" reality was being serviced in the writing, Catherine and I had very little to do with that part of the show. So, the two of us busied ourselves as utility players, creating new characters who could service a written idea.

Joe Flaherty, *Writer/Performer*
What we had basically was a station and a few characters, and they started taking on a life of their own. We could not have sat down that first day and figured out how everything

would develop and interact from the original premise.

I didn't like repeating characters. I preferred to explore something and then move on. I liked the character Lin Ye Tang because it was challenging, and a bit odd, to present myself as an Asian on television. I wished I could look the part, but despite several attempts by the makeup people, who glued pieces of gauze to the side of my face and pulled my eyes back with strings and rubber bands and laid on the mascara, I never did. I played Lin Ye Tang with attitude only. I hoped that because I really believed I was Chinese, other people would, too. That's a really stupid way of handling yourself on television, which is essentially a visual medium. Most viewers will look at the screen and say, "He's not Chinese. What the hell is going on here?" What I did with Lin was typical of the Second City stage mentality, where you tell the audience you are in a bar and ask them to believe that you're holding an imaginary mug of beer. There were other vestiges of the stage show that carried into SCTV, and not all of them were good.

Through the different seasons of SCTV, as I struggled to find a way to look Chinese, there were many different looks for Lin Ye Tang. I remember Joe teasing me about "the many faces of Lin Ye Tang," a word play on Seven Faces of Dr. Lao. Actually, by the time I put Lin in the "Doorway to Hell" sketches for Network 90 I was quite comfortable with his look - a simple black wig, a tuxedo, and a little mascara.

Above: *One of the many faces of Lin Ye Tang*

In addition to Lin Ye Tang, I played a lot of those relentless, fast-talking, late-night salesmen. I did tons of commercials with pitchmen like Dr. Chet Vet, the Dead Pet Remover. The concept of Dr. Chet is that people have dead pets littering their houses but they're not trained to remove them so they just leave them there. Consequently they have a problem and need my fictitious disposal service.

Joe championed Harold as a performer and laughed uproariously at his performances, sometimes ignoring the others. Harold, by his own admission, however, was one of the weaker performers, but he had a style of performing and a few characters that Joe loved. In particular Joe loved the weasel and the intellectual, both of whom Harold had perfected on stage. Harold and Joe wrote a lot of pieces together and subsequently got a lot of airtime. Catherine and I would eye them jealously, wishing that we had the power and control they had. We tried to get ourselves into more sketches. But we were the

juniors and they were the seniors.

Joe Flaherty, *Writer/Performer*
Harold didn't consider himself a performer. He was self-conscious and never really opened up. He didn't like performing at the time. He lacked confidence, and so he had his mind made up that he wasn't performing. He could be funny but he always felt that he was a writer rather than a performer.

Harold Ramis, *Writer/Performer*
When I first appeared it was as a voice. We called him Moe, just to give him an identity. I didn't really have any characters. I hadn't been in Second City as much as those guys. They probably had twice as much stage experience as I had. In the beginning I'd play longhaired freaks and then [John] Belushi came along and took those parts. I used to do an Indian swami. I used to play a lot of weasels. We would do improvs that had the shape of a military plane down in the desert or a shipwreck or a boat lost at sea. I was always the guy who drank all the water or ate all the food while everyone else was asleep.
I loved playing off Candy's LaRue. We thought Johnny's accountant could be this scared guy. I loved the name Moe Green from *The Godfather*; it had nothing to do with Alex Rocco's portrayal. Also, I was thinking of Moe Green as "more green," as in "more money." Moe's main quality was that he sweated a lot, which I did anyway. Flaherty said, just carry a hanky and mop your brow. Joe would always give me directions like, open your eyes real wide or shake your shoulders a lot. This passed for acting on my part. So, Moe would be this sweating jerk.

Above: *Harold Ramis as Muley in "Muley's Roadhouse"*

Then there was "Dialing for Dollars." There was an actual show on a local station in St. Louis called "Dialing for Dollars" with a guy named Johnny Walters. They would show an old, bad movie, then he would do pitiful giveaways during the **Break**s, very small amounts of money or supermarket prizes. I thought this was really low-budget. I went back to St. Louis several years later and the guy was still on but now he didn't even have the movie. He was just "Dialing for Dollars." That was as low a budget as I'd ever seen, a guy standing in front of a flat with a phone on it and a sign. That was the genesis of Moe Green's "Dialing for Dollars." Then Guy Caballero started phoning in, saying, "Get out of there! Hang up that phone!"

Above: *Harold as Moe Green on "Dialing for Dollars"*

Guy Caballero started out as an off-camera voice. Harold was playing the station manager, Moe Green, I think in a "Dialing for Dollars" bit. Joe, as the station owner, called Moe, in a gruff voice, and Joe had the job after that of creating a visual for this voice. He decided to roll out there in a wheelchair wearing the white suit and Panama hat. The first time I asked Joe why he had chosen a wheelchair for Caballero he said, "He can walk."
"He can? Then why are you in a wheelchair?"
"For respect."
That's typical of the way Joe's mind worked, that he would make a broad choice like that to move around in a wheelchair and stay with it for seven years based on one joke.

Joe Flaherty, *Writer/Performer*
Moe Green was the station manager. He was the only authority figure there. He would occasionally get telephone calls from the owner of the station, for which I would do the voice. I improvised the first call to him. I said, "Green, what are you doing there?" He says, "Who's this?" And I said, "It's the owner of the station. Guy Caballero." I was just doing a cheap play on gay *caballero*. It was just a voice. It wasn't until the second season we decided to give Guy an

appearance.

Above: *Far left: Harold as the waiter in "Dining with LaRue" and (left) Joe as a gangster almost blows Dave's head off*

Harold Ramis, *Writer/Performer*
We did Johnny LaRue reviewing an Italian restaurant and I was the waiter. It happened to be the restaurant in The Godfather where Al Pacino shoots the police captain. Johnny LaRue comes in and then the Al Pacino character walks in and everyone runs out of the restaurant. LaRue can't understand why the restaurant is empty. The waiter does the whole scene crawling on his hands and knees because he's afraid to stand up. I just loved playing off John. We got to do it again in the movies later, which was fun.

For this LaRue/Restaurant/*Godfather* piece I played the Sterling Hayden part, the cop who was shot in the head. The plan was that Joe would come out as Al Pacino with a .38 revolver loaded with blanks and shoot me. I had made a performing choice that I wanted to flip violently from my chair. As soon as I heard Joe's finger on the trigger and I could hear the mechanism clicking, I made my move. That's probably what saved me from losing the hearing in my left ear. You can see my terrified reaction as I hit the floor on the tape of the show. Joe shoots me in the side of the head at point-blank range. At another time and place, a young actor, Jon Eric Hexum, would be killed by the wadding of a blank gun, but, at the time, we didn't know what the dangers were. There was no firearms

supervisor, nobody to protect us from hazards like this because we had no budget for it.

During this first season Eugene came up with Bobby Bittman, the generic SCTV standup. Initially Bobby was kind of an amalgam of a bunch of different standups, most notably Jack Carter. But as time progressed, and as Bobby "dropped by" just about every show on the SCTV schedule, Bobby developed a life of his own. Eugene shaped Bittman as the archetypal comic, with the "How Are Ya?" catch phrase, like Marty Allen's "Hello 'Dere!" It was a masterful characterization. Bobby Bittman is the only station character anyone created that I truly envied. Wherever he appeared, in whatever sketch, Bobby represented comedy. Eugene saw that and nailed it in the first few shows.

The shows in the first season were built around three or four repeating elements: the "SCTV News" with Floyd and Earl; "Sunrise Semester," which featured various cast members; "Sermonette" (a.k.a. "Words to Live By"), also featuring various cast members; and "Dialing For Dollars" with Moe Green.

The "SCTV News" was the strongest recurring element in these early shows. There were seventeen newscasts with Floyd and Earl in that first season, almost one per show. Eugene and Joe's newscasters became strongly identified with SCTV in both on-air promotion and print advertising. I remember that was partly at the urging of Bernie, who felt the success of SNL's "Weekend Update" with Chevy Chase proved that the audience liked recurring formats and characters. However, in fairness to Gene and Joe, even though there was pressure on them to deliver in every show, they only mounted a newscast when they felt they had a good idea. And unlike SNL, which had a staff of writers, Joe and Gene wrote all the newscasts themselves.

"Sunrise Semester" was where Harold's Moe Green was born. In the very first show, Harold, as Moe, introduced himself as a crooked bookkeeper. Eugene did Ernest Bruter, a Gypsy mythologist introducing one of our first "theme" shows where Gypsies popped up as "runners" (recurring elements). And Andrea played Dr. Cheryl Kinsey on faking orgasms, a routine which she had perfected on stage.

My first and only "Sunrise Semester" was Dr. Hammond Greer, a tortured futurist, wrestling with the perils of technological advancement. Unfortunately, I got locked in some acting trap in this

piece and never really got it together. The trap was getting immersed in method acting, trying to feel the angst of my character, which, of course, is rarely funny and, in this case, everything but funny. I remember Bernie told me to "wear your characters lightly" in comedy. Usually I did. But once in a while, I would get locked into the seriousness of my material and lose sight of the comedy. I remember doing maybe eight or ten takes of this piece, and finally losing perspective and walking off the set. It stunk and when it aired, I was embarrassed.

Catherine, on the other hand, was able to pull this sort of thing off almost instinctively. She had a similar acting challenge in "Broads Behind Bars." Andrea made a hilarious but broad performing choice as the lesbian inmate, John topped Andrea by playing the female guard in drag, and Catherine was left to play the reality anchor in the scene. She found that slot somewhere between serious acting and comedy that I was unable to find with Hammond Greer. She validated Andrea's and John's performances by playing counterpoint to them.

Candy's Johnny LaRue popped up in various formats in that first season. LaRue was introduced in the first show playing out a fat joke in an exercising sketch. John hated fat jokes but he went along with it in that first piece because it was balanced by another side of LaRue which John wanted to develop - the extravagant but incompetent megalomaniac, sort of an amalgam of Orson Welles and Jackie Gleason. But Harold loved fat jokes, so he kept writing them, pushing John into a number of "Dining with LaRue" sketches. John always found a way of playing the scene that preserved his dignity. But as the season wore on John wrote some LaRue pieces like "LaRue's Penthouse" where he mined a vein that would define the character for the run of the series. In the penthouse piece, John became the Hugh Hefner of SCTV, surrounding himself with babes in bunny costumes and burning other people's money to fund his extravagant lifestyle. It was a perfect fit for LaRue and John loved it.

Joe found Sammy Maudlin in this first season too. Maudlin was based on Sammy Davis, Jr., who hosted a short-lived talk show where he was so obsequious toward his guests that we all found it funny. Joe took a pretty courageous leap taking on Sammy, because he was black and well-loved. I remember comparing notes with Joe on the problems we faced with portraying Maudlin and Lin Ye Tang. When Gene put Lin Ye Tang in the very first Maudlin show

in the Rod Steiger role of Bittman's On the Waterfront parody, I remember sharing a laugh with Joe - "If they don't like your black guy, let's see how they like my Chinese guy!"

About halfway through the first season, Milad Bessada stepped aside as director and became an SCTV producer. George Bloomfield was hired as a director. George had directed a number of features and brought a film style to SCTV which became particularly apparent in the larger pieces like "Grapes of Mud" and "Lust for Paint."

Harold Ramis, *Writer/Performer*
We had no fear of doing parodies of obscure movies. Our parody of *Moulin Rouge* was the Toulouse-Lautrec story. We loved that movie. Flaherty, of course, did a great Jose Ferrer. It was a very heady piece: Babe Ruth came in and Monet showed up. It was very smart and very stupid at the same time, which I thought was SCTV at its best, both smart and goofy.

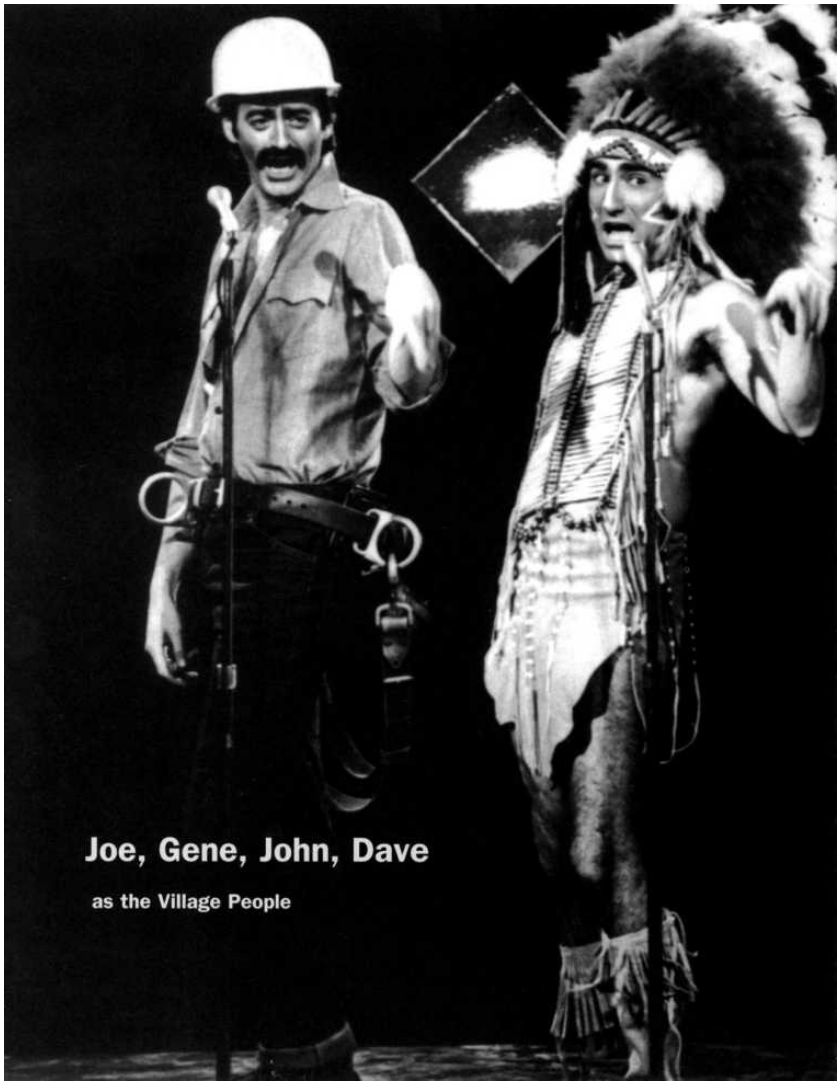
Joe's impersonation of Jose Ferrer was the glue that held this piece together. Eugene and I played Monet and Degas as a couple of mincing idiots. Strictly speaking, large productions like "Lust for Paint" were the exception rather than the rule in the first two seasons. But they provided the opportunity for everyone to play different types of characters and, later, we all found a way to follow Joe's lead and wedge a celebrity impression or two into the big parodies.

Joe Flaherty, *Writer/Performer*
Sheldon came up with the title, which we liked even though some play on Moulin Rouge might have been more appropriate. But by the time we had John in there, at the end, as Babe Ruth, we felt we had the licence to play with the title.

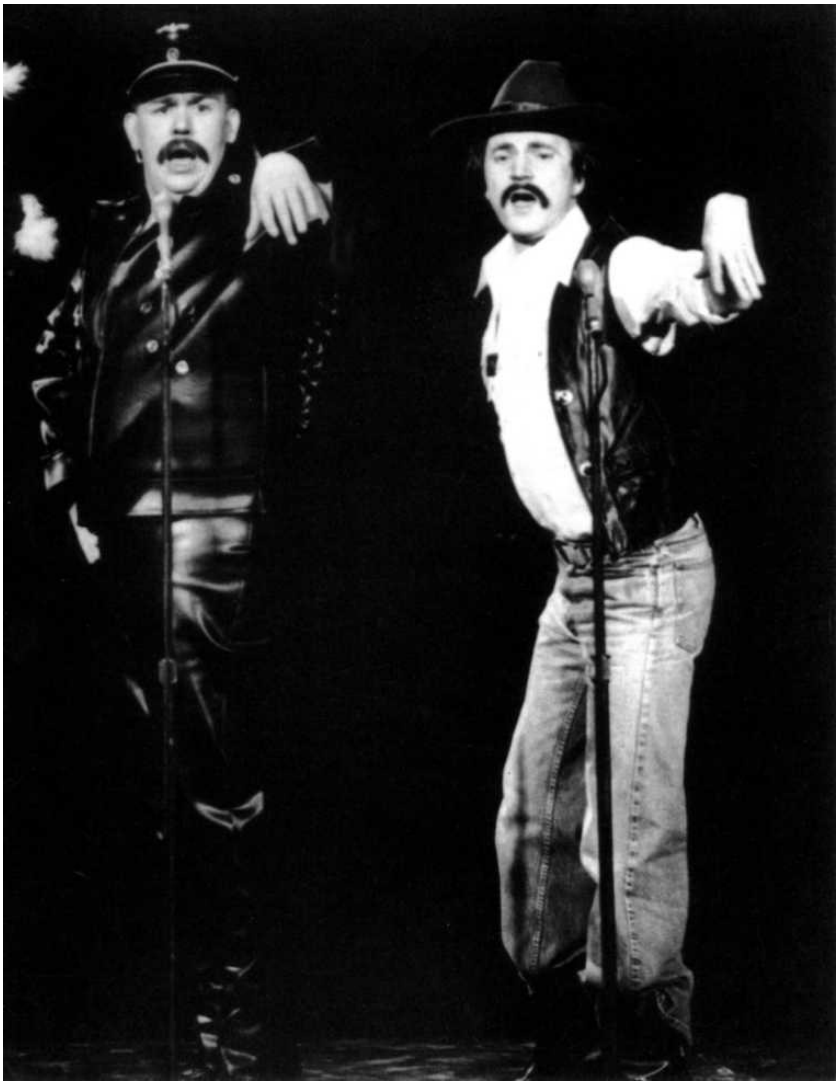
Harold Ramis, *Writer/Performer*
When we wrote the parody of *Ben Hur*, the production department said, if we build this set you will have spent

your budget. You'll have to do one whole show out of that piece. We said, okay, we'll try it. So we had this long "Ben Hur" script with all these sets and we had some filler pieces with Moe Green. We were going to fill it in with "Dialing for Dollars," and that would be the whole show. We got into costumes and went into rehearsal and it was terrible; it was flat as could be. We were committed to a whole show. We were going on the premise that John doing a fat Ben Hur would be enough but it wasn't working at all. I don't know who said it or how it evolved but suddenly John was doing Ben Hur as Curly of the Three Stooges. It was a classic.

The turning point in "Ben Hur," I believe, was the line, "Seize him."This was a pretty common line in the biblical movies back then. Some Pharaoh or Roman ruler always screamed, "Seize him," to the guards. So, naturally in our Ben Hur parody the line came up. It was Eugene who countered, "I sees him, he's right over there." Then John started doing Curly and we realized that Curly as Ben Hur was funny. It gave us an excuse for our lame set, bad effects, and cheesy interpretations of one of the greatest movies ever produced in Hollywood.



Above: *Joe (construction worker), Gene (Indian) of the Village People*



Above: *John (leathers) and Dave (Cowboy)*

Above: *Joe, Gene, John and Dave as the Village People (turn clockwise for better view.*

"Ben Hur" had one of our first inside jokes in it, too. Sheldon Patinkin appeared in the role of Jesus wearing the plaid pants that he always wore in the office. Sheldon was shot just like Jesus was in the movie, from behind, offering water to Candy as Ben Hur. This was a joke that worked on several levels: Sheldon, who played a god-like role in the editing room, found a place in a sketch playing the same role. There would be many other instances of backstage experiences leaking into the sketches. Later on, Rick Moranis played SCTV producer Barry Sand; Catherine and Rick played Nancy Geller and Peter Calabrese, our network executives; I played Alan Rucker, another SCTV producer, as a kind of Red Adair character in "The Russian Show." But the first time, it was Sheldon himself playing Christ in plaid pants.

Above: *"Ben Hur" - and Sheldon Patinkin's plaid pants*

Joe Flaherty, *Writer/Performer*

We did "Farm Report," and I talked about pork bellies and hog lips and all this stuff. It was just a little comic thing. And then the next year, I said, "Let's try it again. Why don't we have them reviewing films?" Harold thought that was a funny idea and we wrote the second one in which Big Jim and Billy Sol say how much they liked explosions. "I liked that movie because a lot of things blowed up. Yeah, blowed up real good." Then Gene wrote this one about them being on a rock concert, like Don Kirshner and his rock concert. So Big Jim and Billy Sol blew up singers we didn't like. When John did the "YMCA" with the Village People, we decided we needed something else - how about the "Farm Film Report," where we'll blow up

celebrities every week? It was just a natural progression to blowing people up. I always felt kind of strange about doing that. Toward the end I thought, Oh, geez, I hope some nut out there doesn't take this stuff seriously and blow up some celebrity because Big Jim did.

Joe used "Farm Film Report" to fuel SCTV's impersonation roster. He patrolled the writing room, watching the way people interacted, urging us to take a stab at celebs he felt we resembled or could be made up to resemble. In the early days of SCTV, it was Joe, more than anyone else, who pushed the impersonations. When Randy Newman's *Short People* album came out, Joe immediately dumped Randy Newman in my lap. I remember I was worried about getting my hair to look like Newman's and Joe said, "I don't think that's a problem. Most days you manage to make your real hair look like a wig anyway." That was typical of Joe - he could insult you in such a good-natured way that he made you laugh at yourself.

I met Randy Newman in 1984 when I was doing "The New Show" after I left SCTV. He told me he had enjoyed my impersonation of him. But he asked me, just out of curiosity, why I had picked him for the blow-up. I told him that, with the exception of the Village People, Big Jim and Billy Sol only blew up artists they respected. For the most part that was true.

For the first two seasons we only had four guest stars: Monica Parker did a bit in the first show with John Candy; Jayne Eastwood, whom we all loved and who had been in the cast of Godspell and Second City stage, appeared in several early SCTV shows; and Sir John Gielgud and Sir Ralph Richardson. We always joked about our strange guest-star list - Jayne, Monica, and the two knights!

When the opportunity came up to have Sir John Gielgud and Sir Ralph Richardson appear on the show, Bernie and Andrew went for it. At that time, SCTV was struggling in syndication, appearing in only forty-eight U.S. markets, and was totally eclipsed by the gargantuan SNL. So we gave it a shot.

Harold Ramis, *Writer/Performer*

One day Bernie comes to us and says, we have guest stars. We said, who? He says, Ralph Richardson and John Gielgud. They want to see some skits. So we went to work

and wrote half a dozen really good pieces, parodies and all kinds of British stuff, and we went to see them. They were appearing in a play in Toronto. They were both in dressing gowns and ascots, backstage. We asked if they'd read the pieces and they said yes. Gielgud said, "I've got an idea: Sir Ralph loves crossword puzzles and I love the zoo." We wrote a piece for them which we decided to do as a Pinter play because it was so senseless. It should exist only as a museum thing or in some archive to show that these guys actually came on a low-budget Canadian comedy show for the money.

We all got together at 1063 Avenue Road and brainstormed bits that these two famous Thespians could do on the show. We tried hard to write the pieces in such a way that these two ancient lords could be funny. Harold Ramis came up with "Stonehenge Estates," a piece where either Sir John or Sir Ralph could address the camera in a commercial pitch selling retirement homes constructed of the original Stonehenge rocks, which had been sold to an American businessman and transported to Arizona. I came up with a bit entitled, "England, for Sale" where I took the "This England ..." speech from Shakespeare's Richard II and tagged it with a sales pitch.

Well Harold, Joe, and Andrew went to meet Gielgud and Richardson to pitch them this material. It was a Sunday and the rest of us waited for Joe and Harold to come back to tell us how it went. It was also a writing meeting. Every day was a writing meeting. Consequently we jumped on any distraction as a reason to stop work, and waiting to hear the outcome of this meeting was a worthy distraction. I thought they would love our stuff - but they didn't. To quote Harold, "They hated it."

"Everything?" I asked.

"Everything! They felt we were defaming the Bard."

Above: *The cast gathers round two giants of the British theatre. Standing, from left to right, are: Bernie Sahlins, John, Sheldon Patinkin, Joe (as Peter O'Toole), Catherine, Rosanne Ironstone (script supervisor) and Milad Bessada*

Harold and Joe were more than a little insulted by the way these old knights of the theatre had treated them. After rejecting all our ideas, Gielgud and Richardson had countered with a writing assignment. We were to write a scene that would take place backstage at their play *No Mans Land*, and it was to feature Sir John's hobby, which was crossword puzzles, and Sir Ralph's hobby, which was motorcycles.

It was a ridiculous assignment. Reconciling crossword puzzles and motorcycles seemed like a fool's errand. Nevertheless, we all sat down and worked on this sketch. It was real logjam. We couldn't even figure out how to start it. Joe put us into one of those long laughing fits by suggesting the scene should open with Gielgud sitting in front of the makeup mirror, throwing down a towel and exclaiming, "By Jove, I hate Pakis." It's hard to explain what was so

funny about this: first, there was the non-sequitur value of the line; second, Joe had always been amazed by the racial animosity towards Indians and Pakistanis in England and Canada; third, insulting an English knight with this line the way he claimed we had insulted the Bard seemed funny; and fourth, the stupidity of the line mirrored the stupidity of our assignment. Of course, we had no reason to think that Gielgud would ever say such a thing. At any rate, we all laughed for about fifteen minutes. And then, when we returned to the drudgery of the writing, one by one, each of us found an excuse to weasel out the door of 1063 Avenue Road until only Harold and Sheldon Patinkin were left. We all applauded Harold for finishing the job, even though, by his own admission, it was far from his best work.

Above: *Sir John Gielgud is not amused*

When Gielgud and Richardson showed up to tape the piece, they were both pretty aloof and unfriendly. During the rehearsal, Catherine and I were fooling around and Gielgud screamed at us, "QUIET! WE'RE REHEARSING HERE!" I ducked behind one of the

large studio trash bins and let Catherine take the blame for the disturbance.

Later, at Catherine's urging, I went to Gielgud to apologize, and he said, "Not at all. Think nothing of it!" while pushing my shoulder hard. His body language and his phony politeness were totally at odds with each other, confirming my suspicion that our first guest star hated me.

After all this, the sketch stunk. Gielgud, who was much more stiff than Richardson, gave a particularly bad performance. And the sketch stuck out like a sore thumb in the flow of the show. It didn't integrate at all with our regular sketches.

There is a sequel to this story. Andrew paid them each fifteen hundred dollars to be on the show and, through some clerical error, he paid them twice. When he finally caught the mistake, about a year later, his lawyers wrote and asked Gielgud and Richardson to give the money back. They refused, of course. Then, as the story goes, Andrew's lawyer and their agents went back and forth a couple of times and the settlement reached was that Gielgud and Richardson would make a second appearance on the show "to work off the debt." So, Andrew came to us and asked us to write another sketch for them. We went nuts. "No way! We don't want them," we said. Andrew was pretty good-natured about it. I think he loved torturing us with ridiculous requests. They never appeared on the show again.

First Impressions

Joe Flaherty did the first impersonations on SCTV. Doing impersonations had never really occurred to me. I didn't do them as a kid. I didn't grow up like Jim Carrey, spending hours in front of the mirror practising characters. But it became increasingly evident on SCTV that if we were going to have a fictitious television station present an entire programming day with no budget for guest stars, we would have to impersonate celebrities. Otherwise, we would have a non-celebrity, "no-name" television station. So when I saw Joe impersonate Gregory Peck in Show #1 and Peter O'Toole in Show #2 , it was like a light bulb going on. I immediately thought, if I do some impressions, I'll have more to do on the show. Because I had no impressions in my repertoire, I had to start from scratch.

Sheldon Patinkin, *Associate Producer*
So more and more time was spent in makeup and costume, and more and more time was spent on the writing and putting real people into parody. From the beginning people were asking, "Who do you do?" and writing to it. In the second show, Joe got to do Peter O'Toole, and he did Gregory Peck very soon after that. More and more the show got shaped to the specific talents of the actors who were doing the writing.

I think even Joe's choice of subject influenced my own. No one had ever impersonated O'Toole on TV before - not John Byner, not Frank Gorshin, nor any of the other impersonators at the time. Joe's O'Toole may have prompted me to take a stab at someone no comic had ever impersonated. I was pretty sure I could do Richard Harris because I felt that I understood the guy. Harris had two voices: a very high voice that he used to scream at people and then a low whispering voice that made him an audio man's nightmare on a film.

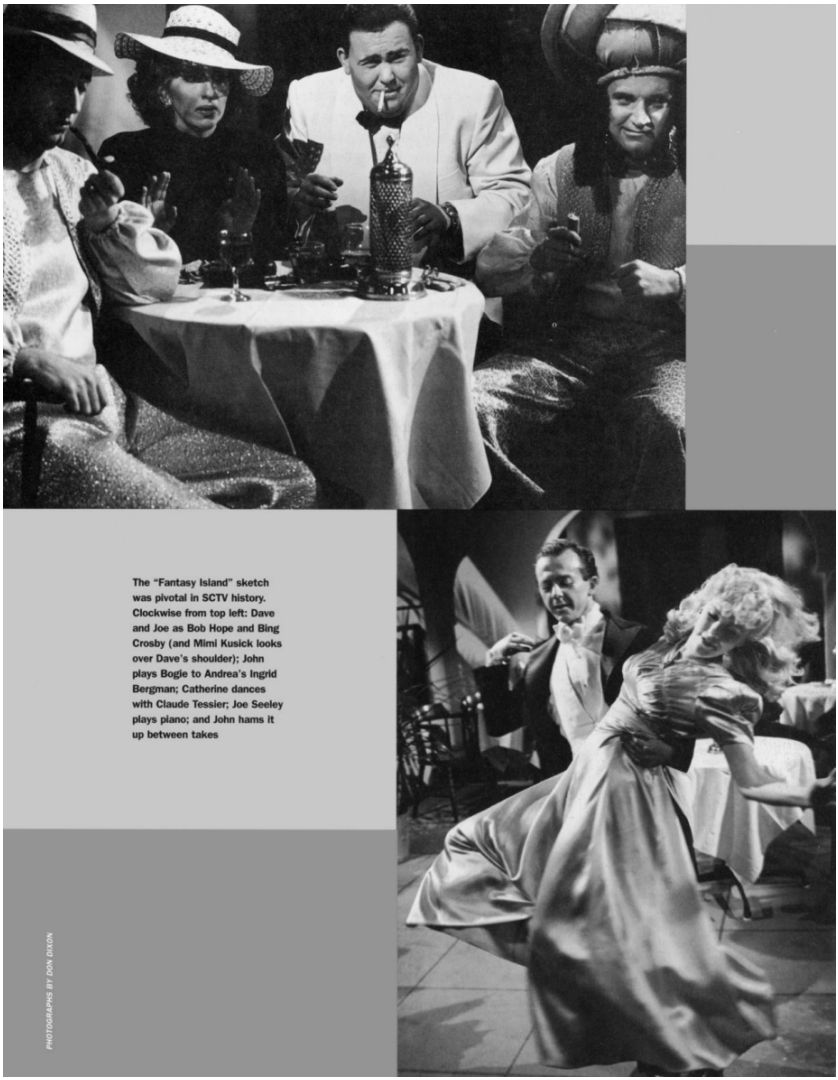
Joe Flaherty, *Writer/Performer*

I saw right off the bat I wasn't going to look like Peter O'Toole, so I tried to sound like him. Paul [Flaherty] and I were huge Lawrence of Arabia fans. We had done little tapes years ago, back in Pittsburgh. SCTV had no budget for makeup at that time. The makeup guy was just a regular makeup man at Global. I mean, he did the newscasters, touched 'em up a bit. When I came in and said, "I want to look like Peter O'Toole," he would get ticked off. It was always a fight.

Gene wouldn't do impressions in the first season. He was convinced that he couldn't; he turned out to be one of the best. We had to force him to do Bud Abbott, he did Bud Abbott so funny. No two ways: Catherine was the best. Dave's impressions were dead-on. Rick, of course, was great. I think I may be a little better than Andrea but she would always surprise me.

Before you get into the business, you're a sponge. If you're creative at all, you're a sponge to every actor, every performer, every writer - you just absorb it. And especially the ones you like. And the people that I liked, when I was growing up, were Gregory Peck and Peter O'Toole. Same way with Dave and Bob Hope. Bob Hope! Who likes Bob Hope?

Above: *The "Fantasy Island" sketch was pivotal in SCTV history. Clockwise from top left: Dave and Joe as Bob Hope and Bing Crosby (and Mimi Kusick looks over Dave's shoulder): Joe Seeley plays piano; and John hams it up between takes.*


The "Fantasy Island" sketch was pivotal in SCTV history. Clockwise from top left: Dave and Joe as Bob Hope and Bing Crosby (and Mimi Kusick looks over Dave's shoulder); John plays Bogie to Andrea's Ingrid Bergman; Catherine dances with Claude Tessier; Joe Seeley plays piano; and John hams it up between takes
PHOTOGRAPHS BY DON DIXON

Above: *The "Fantasy Island" sketch was pivotal in SCTV history. Top left to right: Joe, Andrea, John and Dave. John plays Bogie to Andrea's Ingrid Bergman: Catherine dances with Claude Tessier.*

Actually, I did like Bob Hope, even though he was politically unpopular during the early 1970s. What I appreciated about Bob Hope was the body of work that he had behind him. He had been the king of vaudeville, the king of Broadway, the king of radio, the

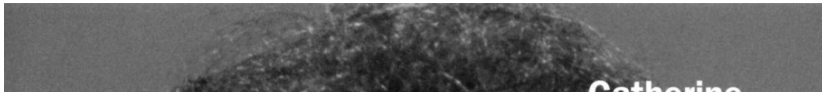
king of movies with Bing Crosby in the 1940s and, in the 1970s, he was still the reigning king of television. If you were going to impersonate somebody, Bob Hope was a good person to start with because everyone would know who you were doing.

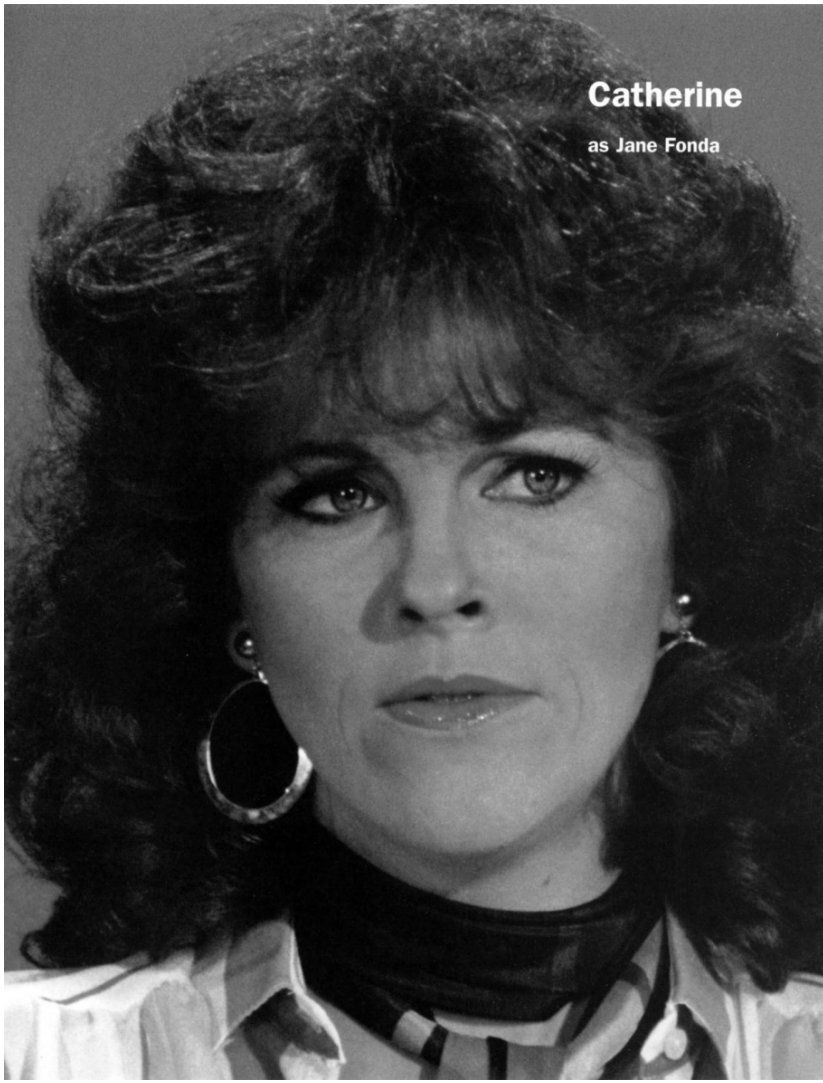
Above: *Catherine as Meryl Streep*

Catherine O'Hara, *Writer/Performer*
Most of the time, we were there for each other and able to help each other. I remember doing impersonations of people I had never done, and trying to learn at the last second, and someone would say, hold your tongue in your teeth when you talk to him, or, just do it a little higher, hold your chin down. You know, just little twisters that we'd give each other that would be just enough to go on.

Above: *Catherine as Brooke Shields*

"The Man Who Would Be the King of the Popes" parodied the title of *The Man Who Would Be King*, but played like *The Lion in Winter*, with some Becket thrown in. The English love to use their sonorous voices in long passages and to swish around in period costumes. Joe and I jumped on these features of British filmmaking. This was one of our first multiple-impression bits.





Above: *Catherine as Jane Fonda*

Joe Flaherty, *Writer/Performer*
Dave did a funny Richard Harris. I did O'Toole. And John was Burton. Dave and I wrote the sketch and I got into that competition thing. "Okay, Dave, I'm going to blow you off the screen with this Peter O'Toole." And Dave was sort of shocked. "What? Blow me off the screen? The hell you

will!" And it turned out that John stole the whole thing from both us by doing a combination of Richard Burton and Jackie Gleason.

Above: *The Man Who Would Be King of the Popes*

Joe did a pretty good O'Toole and I did a pretty good Richard Harris. John Candy's impersonation of Richard Burton was so bad that it became a classic. John took a lot of heat the day we shot it. He felt that his impersonation wasn't that good. But he nailed Burton's pomposity. He played that to the hilt. And it's true that he ended up blowing both Joe and me off the screen. But it was Catherine who surprised everybody. Her impersonation of Katharine Hepburn was technically the best because she made herself look like Hepburn. This piece made us realize the value of stacking impersonations together in one scene. It became a model that we used over and over again. It was fun playing that competitive game with Joe. He liked to **Break** you up in a scene. You'd be looking at his eyes and you'd know that he was trying to blow you away with his intensity or **Break** you up with an inside joke. It made it more interesting and bound us together as a family of performers.

Bernard Sahlins, *Executive Producer*
I produced the first thirty shows. Count Floyd made his debut in that period, and Dave did all the people he did, including Bob Hope. In general, though, the only deviation we made in those first thirty from the non-story format was to have full-length shows.

SCTV was in major transition from day one. And it wasn't just the escalation of production values that made a difference. We also found new targets for satire and came to rely more on the story threads, or "wraparounds," as we approached the ninety-minute shows. Instead of using impersonations in a limited way for commercial parodies, they became the backbone of longer, more ambitious pieces like "Fantasy Island," which Flaherty and I wrote together at the end of the second season. In "Fantasy Island," Joe and I weaved the obvious parody of the popular TV show starring Ricardo Montalban together with a Hope and Crosby "Road" picture, Casablanca, and The Wizard of Oz. It was a model for the multi-layered writing style that SCTV became famous for. And it was a definite departure from the sketches we wrote in the first season and most of the second.

The Producer Shuffle

Toward the end of the first season it became clear that Bernie and Sheldon were ready to leave the show. Bernie didn't really see the show the way we did. He was an intellectual and, by his own admission, he didn't watch TV. Television was what SCTV was all about. So the writing was on the wall for Bernie.

Bernard Sahlins, *Executive Producer*
By the end of the first season I'd had enough. First of all, I was living in Chicago and commuting. Secondly, the cast was getting difficult. So I left the show. The first four or five shows in a new series are fun. After that, it's just doing what you know. It's a real pain. In fact, I resolved after those thirty shows I would not sit in a studio again working on a single series, and I've kept to that. When you sit there, show after show, as Eugene observed, "You might as well be an insurance adjuster."

At one point Eugene and Bernie had a little run-in. It was over Bernie's credit as a producer. Gene didn't feel that Bernie should have that credit because the show was really produced by the cast.

It was always Eugene's position that the show belonged to the cast, and not to anyone else. He won many battles because of his absolute tenacity and his refusal to give up his point of view. SCTV was essentially a cast-run show - which doesn't happen very often. A decade later I heard the producers of the show "The Kids in the Hall" complaining about how the Kids in the Hall were running the show; the Kids in the Hall thought they knew everything; the Kids in the Hall were making all the decisions. It reminded me of SCTV. I told the producers, one of whom was my ex-wife, Pam Thomas, that they should just let them - the Kids in the Hall - produce their own show, as Andrew Alexander had with us. After all, the "Kids in the Hall" cast and the SCTV cast both had a vested interest in making a good show. Ultimately, they and we wouldn't do anything to

deliberately sabotage their own work.

Sheldon Patinkin, *Associate Producer*
We had a producer whose idea of what was funny was diametrically opposed to that of the writers at least half the time. There was a lot of friction there. But generally speaking, the rivalries, the antagonisms, and so on, were of the moment, and basically during that first year everybody really liked everybody and respected everybody else's talent. I don't think it stayed that way. Also, they did a very foolish thing: they got rid of the common enemy, Bernie.

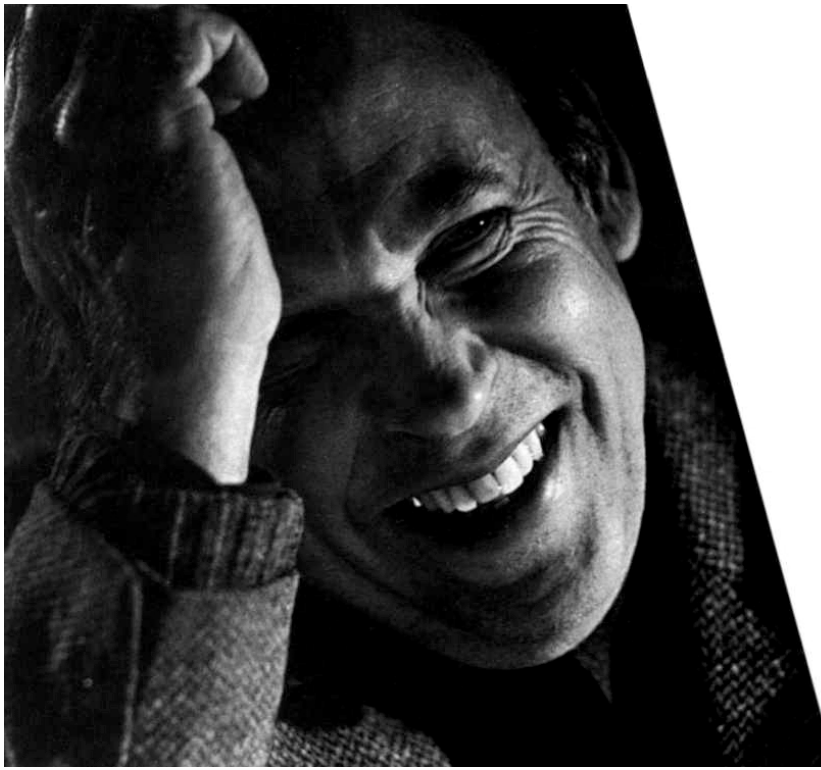
Joe Flaherty, *Writer/Performer*
Everybody - all the cast members - wanted more autonomy because there was a hierarchy at the beginning. It was those guys and me and Harold, and the others were basically performer/writers. Dave had a few clashes with Bernie and Sheldon, and Bernie finally threw his hands up and quit.

One time I went into the editing room and Bernie was sitting there editing a particular scene. I looked at the tape on the monitor and said, "There's a better take of that."
Bernie said, "Nah, there isn't."

I reiterated, "Yeah, there is. Did you look at all the takes?"

"Yeah, we looked at them all."

Rosanne Ironstone, the script supervisor, said to Bernie, "No, you didn't."
Well, I jumped all over Bernie, and at the end of it Bernie said, "I don't have to put up with this." There was a split-beat in which we waited to hear why - perhaps because of his authority or because he was a producer. But instead, Bernie simply said, "I'm rich," and stormed out of the room. It was a great exit line.



Above: *Bernard "I don't have to put up with this" Sahlins*

Bernard Sahlins, *Executive Producer*
When I last saw Dave, he said to me, "You know, the way I treated you, I don't even know why you talk to me." I said, "You know, Dave, you're absolutely right, but I still like you." Dave was rough to work with. Not because he was a son-of-a-bitch, although he could be, but because he was so involved in the work.

Andrew Alexander, *Executive Producer*
To give Bernie his due, and to give Second City its due, Bernie was responsible for the initial intelligence of the show. Dave's fight with Bernie was about personalities. Bernie wasn't a television addict. He came out of a very intellectual literary background. I think a lot of the stuff we

did was foreign to Bernie. I think he'd admit that. He didn't watch TV. And he prided himself on it.

Bernie was not the right guy to edit the show. He was too busy. He was not at a point in his life where editing sketch comedy was his passion. It was our passion. It was our life. We would stay there and put in the hours to get the take right. He wouldn't. So we should have been editing the show. But as it turned out, the power to edit the show didn't go to us. It went from Bernie to Sheldon Patinkin. Sheldon, who had been a stage director, had no claim to fame as an editor or even as a television producer. He'd done very little television, but Sheldon got the job.

Above: *Sheldon Patinkin of the plaid pants*

Sheldon Patinkin, *Associate Producer*
Dave hated the fact that I cut down his stuff. As I think he probably knows now, he was overwriting. His stuff was too long and the jokes went past being funny. I would make little chops in them in post-production and I would ask him to come in, and when he did, he'd scream his head off at me.

I always felt bad about Sheldon because he left feeling estranged from us. I'm sure, with the benefit of hindsight, that much of his editing was correct. But despite his contribution in editing, it always seemed that Sheldon had some other agenda. He tried to ingratiate himself with Harold and Andrew and that made us all uncomfortable. I've tried to make peace with Sheldon since he left the show, but I'm sure he still holds at least a tiny grudge for my part in making his life miserable back in those days.

Sheldon Patinkin, *Associate Producer*
I was only with the show for the first twenty-six episodes. That was all I could take. I learned a lot that year. I learned an enormous amount about editing, about TV, and about comedy. I have no regrets about what an abusive year it was, and it was very abusive, because I learned, and I'm pleased about that. I incorporated myself for tax purposes at one point about halfway through the season and I named my corporation Mel Coolie, because that's how I was treated.

Harold Ramis, *Writer/Performer*
They [Bernie and Andrew] knew we were capable of writing, performing, being self-producing and self-directing. Of course that was not entirely rationalization, it was part of the appeal of SCTV over a situation like "Saturday Night Live," where you were really buried under layers and layers of authority and approvals.

So SCTV emerged at the end of the first season as a cast-run show. With Harold at the helm and Sheldon and Bernie gone, we

made our own choices, made the best of our little production budget, and even produced the show ourselves. Instead of looking to a producer for help, we had cast meetings where we discussed ways to improve the show. Andrew Alexander became the sole voice of authority and he never exercised creative control. He only told us how much money we had - or didn't have. The budget was the only thing controlling us as we moved into the second season.

Andrew Alexander, *Executive Producer*
Having produced them on stage, my attitude from almost the very beginning was that this cast knew more about writing a sketch show than I did: television is a writer's medium and I was not a writer. So let's give them the freedom that they were given on the stage and bring that working environment to the TV studio. The Second City philosophy of ensemble work naturally permeated the show from the beginning. It was evident to me, particularly after Bernie left the show, that this was the way we were going to operate.

The Second Season

In the summer of 1977 we went to Los Angeles to write the shows for the second season. It was sort of odd to write in Hollywood when the show was shot in Toronto, but we went down there happily to get closer to real show business. Andrew rented a spacious house in Bel Air and I stayed there for the two or three months it took to write the shows. And Catherine and John Candy stayed there too. I think Gene joined us for a few days, but then he and his wife, Deb, went somewhere else.

We slept, ate, and wrote there. The house had a really nice pool out back so we could take swimming **Break**s. For Canadian snowbirds like ourselves, it was great to be able to swim and bask in the California sun. We also enjoyed being part of the L.A. scene. It gave us the feeling that SCTV had a place in the real entertainment world.

Poolside in Bel Air: (left to right) Gene Levy, Harold Ramis, Catherine O'Hara, John Candy, Dave, Andrea Martin, Brian Doyle-Murray, Joe Flaherty

Above: *Poolside in Bel Air: (left to right) Gene Levy, Harold Ramis, Catherine O'Hara, John Candy, Dave, Andrea Martin, Brian Doyle-Murray, Joe Flaherty*

Our day would start about nine or ten a.m. when Harold, Brian

Doyle-Murray, and Eugene would show up. Brian is Bill Murray's brother and he was hired to help us write the second season's load of sketches. Joe and Harold had worked with Brian in the stage show in Chicago and vouched for his writing skills. Typically, we'd all sit around and brainstorm for about three hours. That's about the maximum productive time for any group of writers to work together. After that, they need to clear their heads, be by themselves and carry on with the business of their lives. So, after two or three hours of brainstorming we'd take the assignments and go off to write individually or in pairs. The working day would usually **Break** up in mid-afternoon. We'd come back the next day with our work and read it to the group. There was a friendly, competitive spirit in the **Break**fast room when we read our sketches each morning and tried to make one another laugh.

Above: *Writing in Bel Air: Joe, Dave, John, Gene*

Harold Ramis It was early 1977 and I'd finished writing Animal House. Andrew asked me back for the second year of SCTV but I said I couldn't because it seemed like I was going to have a movie career. I really wanted to stay with SCTV, however, so I suggested bringing everyone down to L.A. I said maybe I can find a big house where we can all stay. I found this five-bedroom house in Bel Air

with a swimming pool and a billiard table. I lived out because I had a wife and child, but everyone else lived in the house. Johnny got the big bedroom. Flaherty lived out, but Eugene was in the house, and I think Dave and Catherine had rooms there. I'd come there every day and we'd talk, shoot pool, read the paper together, have coffee, swim, and then shoot more pool and talk and laugh. We wrote sixteen shows in seven weeks. It was pretty productive and it probably turned out to be a good investment for Andrew. I never knew what his finances were or what the budgets were or what he could or couldn't afford. But they went back with sixteen scripts in the bank. I didn't perform at all that year. I only performed one more time, when they brought me up to do one character on the show years later.

Above: *Catherine and Andrea in brainstorming session*

Actually Harold did come up and tape a few shows that second season. But it was when we were in Los Angeles writing that second-season material that Harold announced that he wasn't going to be able to stay with SCTV because he had an offer to write Caddyshack. Joe was particularly upset about Harold's departure. After conferences between Harold, Andrew, and Joe, the decision was that Joe and I would head up the writing team as co-head writers in the third season.

Brian Doyle-Murray started writing at the end of the first season of SCTV. Andrew brought him up to Toronto while we were in production. As a result, Brian wrote alone for a while. Then he joined us in L.A. when we wrote the first sixteen shows of the second season.

It was great fun working at the house in Bel Air. Then the show started shooting and I was by myself in the townhouse in Toronto. I spent a lot of time writing alone and would deliver my scripts to the studio just to say hi. Everybody was always busy. I'd turn the stuff in and just kept writing. Then I left for some reason. I think because it was only a summer job.

Brian rarely collaborated but he did help me write "The Bob Hope Desert Classic." I knew a lot about Bob Hope and Brian knew golf. Among the pieces Brian wrote on his own were "Sandwich on the Orient Express," "I Cry Each Day I Die," and "Elvira Mad Again." His sketches were very smart and usually concept-driven rather than character-driven. "Sandwich on the Orient Express" is a good example. In this sketch, Candy plays a European cop who interrogates passengers about a sandwich. The train goes through a tunnel, lights go out, passengers are murdered, and the sandwich is the culprit. I had first seen Brian performing with Flaherty in the very first Second City stage show on Adelaide Street. When they improvised together it was always very fast, smart stuff.

I hung out with Brian in Toronto when we were shooting and he was writing at the end of the first season. Brian liked to hit bars, listen to music, and I wasn't a big bar-hopper, but Brian was funny so I'd link up with him after taping. Now Brian was the kind of guy who liked to enter a bar through the back door. He said it was to avoid a cover charge but it was really to look for trouble. I remember one time we went to a club on Yonge Street in Toronto and the cover charge was one dollar. ONE DOLLAR! I argued with him all the way around to the back of the bar. "I'll pay for both of us," I

moaned. And sure enough, the minute we step inside the back door of the club, WHAM! These beefy bouncers throw us against the wall for trying to sneak in. Brian was a scrapper and a little dangerous to hang out with but I enjoyed his company.

Above: *Sandwich on the Orient Express*

So when Andrew brought Brian to L.A. to write with us for the second season, I was very happy. Like Harold and Joe, Brian was a writer I could learn from.

I don't know how it got going, but Brian was a party monster and so were Catherine and John. So jointly, I'm sure, they decided to end the writing session in Bel Air with a big party at the house. The guests included Steven Spielberg, Chevy Chase, big producers like Alan Greisman, and people who were like us, writers and performers, including Fred Willard, Chris Guest, and Bill Murray. It was an amazing party. A photograph of Spielberg and me taken at the party appeared on the front page of the Toronto Star - "SCTV is in L.A."

John hired a band from Watts. Two-thirds of the way through the party, I noticed that the guys in this band were taking full boxes of liquor out to their car. I pointed it out to John and he got very pissed

off. I think he thought I was accusing him of screwing up because he had hired the band. He went racing out to talk to them. I never found out what happened.

Brian Doyle-Murray, *Writer*
John Candy had Chevy Chase in a headlock. He wouldn't let him out. Candy was strong and Chevy is a big guy, but there was no exit for Chevy. For no reason, John just kept him there for such a long time.

There was an awful lot of drinking going on, but it was an exciting, fun-filled night. Our first real Hollywood night. I remember overhearing John being introduced to Spielberg and saying, "Oh yeah, you're the guy who did the fish movie." The place looked like Hiroshima after the blast the next morning. It was a rented house with minimal furniture so there wasn't a lot of damage that could be done, but there was garbage everywhere.

Harold Ramis, *Writer/Performer*
The next morning the house looked like a bomb had gone off. It smelled of liquor and Johnny was sprawled out on that big bed. The doorbell rang - the owner was showing the house to the next prospective tenant: it turned out to be Brooke Shields and her mother. He led them through the disaster area. I think John actually staggered out of bed so they could see the bedroom. John told me the story of the morning after the party. I don't know where I was that morning, but I remember we all enjoyed the story because the owner of the house was Dave Schwartz, the owner of Rent-A-Wreck in L.A.

Catherine O'Hara, *Writer/Performer*
I had to go to Toronto the next day so I just stayed up all night. I didn't even drink much! I was just so tired. In the car on the way to the airport I kept wanting to ask the driver to pull over 'cause I thought I would puke the whole way.

After the writing finished, we all came back to Toronto. We were slated to start shooting and there were also ten more shows' worth of material to write. So Joe talked Andrew into bringing Jim Fisher and Jim Stahl up from L.A. to help write. Joe had worked with these guys on stage at Second City in Chicago and he recommended them.

Sometime in the second season, Pat Whitley was hired as a line producer. Production costs were creeping up as our sketches got more and more ambitious and I think Andrew hired Pat to help him with the cash flow.

Andrew Alexander, *Executive Producer*
With all the discussions and problems encountered with the NBC producers, Pat Whitley was able to rise above the fray and continued to be responsible for producing the show. He was one of SCTV's unsung heroes. He was a solid sounding board for the cast and they respected his point of view.

Even though we were picked up for a second season, there was still a penniless aura that engulfed the whole production. It was slightly better than the first season, but there was still very little money for sets, props, or special makeup. And often we didn't get paid on time. Sometimes the cheques would be a week late, sometimes a couple of weeks. Andrew occasionally complained that he was spending more money than he was getting paid for the show and he had to get more partners. We became very uneasy. At the end of the second season, a couple of weeks passed and we hadn't been paid. I was concerned that if we wrapped the season without seeing a cheque, we'd never get paid. I was probably right, too, because the show went down for a year and a half after the second season. I kept bugging the producers, Pat Whitley and Andrew, for money, and they kept saying it was coming. A day or two away from wrapping, I went on strike. We were shooting a sketch called "Those Two Zany Ambulance Drivers" with Eugene and Joe Flaherty in which I played a doctor. They really needed me in this scene but I announced that I wasn't going into makeup until we got a cheque. Pat Whitley came down and said, "What's going on?" and I repeated my threat. The crew was exhausted. When there were any **Break**s

in the shooting that they could take advantage of, when they could just let their cameras tilt to the floor and have a donut, they loved it.

Finally, Whitley came to me and said that he had talked to Andrew and that the cheques were coming, but they wanted me to get in makeup. I agreed, but when I had my makeup on, the cheques still hadn't arrived. Whitley said, "The cheques are coming. They're being driven up from the Firehall now." And then he said, "If you would just block the scene that would be great." I was getting a little suspicious, but I went out to the stage.

Above: *Those Two Zany Ambulance Driver*

When they dry-blocked a scene, they usually didn't use the cameras. But this time, I saw the red light on the camera go on just before I was to deliver my lines. I thought, Oh, you weasels. You're trying to shoot this anyway. So when it came to my cue, I looked at the camera and said, "Fuck you. You'll never use this fuckin' piece of shit from me, you fuckers," and walked off. The camera crew applauded. It was a nice socialist moment for all of us. So we all sat around for another hour until the cheques arrived.

In responding quickly to the crisis, Andrew accidentally cut

everyone three cheques instead of the two he owed. He didn't catch the mistake until a month after we had wrapped. Then he called everybody and asked for the money back. At that point, he had cut back our profit participation to some laughable amount as the pie had been further divided by his other investors. We all felt that he owed us the money. Anyway, I remember being on the phone with a couple of the cast members, saying, "Well, I'm not giving the cheque back." "Me neither. He owes that money, so to hell with him." And we never did.

Andrew Alexander, *Executive Producer*
From 1974 to 1978 I was always a hair away from going bust. The theatre struggled for two years trying to build an audience and while carrying the burden of debt that the prior owners of the Firehall had amassed when it was a restaurant and disco. This pressure naturally flowed to the show. Frankly, not only was I in training as a TV producer, but also as a businessman. I was living in a three-hundred-and-fifty-dollar one-bedroom apartment and my only luxury was a used Jaguar. Naturally, everyone thought that I had money when nothing could have been further from the truth.
In fact in 1978 we were in bankruptcy court settling claims from creditors against the prior owners. The concept of money had never been a motivator to keep the show running. I knew after the first season that this was something special and I wanted it to last as long as possible. My partners, many times, expressed concern over the wisdom of continuing, but I always forged ahead and did anything I had to do to keep the show running.

SCTV Trivia Quiz: Round 3

The SCTV trivia quiz was devised by Claire Verret and Jason Stable at a time when the material was still fresh in our minds. Now, when I look at some of these questions, I'm stumped. The questions have been divided into six groups or rounds of 140 questions each. This chapter contains both the questions and the answers. Just click each question to see the answer in a pop up window on your eReader. Enjoy. If you wish to skip to the Round 3 answers in Appendix A, just click here.

Questions

1. What "family of fine soaps" was once a sponsor of SCTV?
2. What was Barney's dilemma on the "Merv Griffith Show"?
3. What line follows: "It's Mrs. Falbo's Tiny Town . . ."?
4. When Mrs. Falbo went to slip into something more comfortable, what did she emerge as?
5. When Mrs. Falbo talks to the animals, who does she talk to?
6. From what three cities do reports come on the "National Midnight Star"?
7. What was Slim Whitman's boast on the "National Midnight Star"?
8. According to the "National Midnight Star," why did Barbra Streisand have surgery to give her a big honker?
9. On the "National Midnight Star," how did the Rev. Dan Potts

describe "life after death"?

10. According to the "National Midnight Star," who leapt from the grave to beat four communists into the ground?
11. What expose won Film of the Week on the "National Midnight Star"?
12. From the "National Midnight Star," name two stars whom insiders claim are not such nice people.
13. On what show did a star and her mother both appear?
14. The story of "The Man Who Lived in a Box" was to be performed live on what SCTV show?
15. Who sang with Stills, Nash, and Young on the "Gerry Todd Show," and what song did they sing?
16. Who did a commercial for Carpets Galore on the "Gerry Todd Show"?
17. What was printed on Mary Tyler Moore's T-shirt when she did a camera commercial?
18. Who was the special guest on the very first "Mel's Rock Pile" - which occurred about twenty years ago?
19. What was the topic of the research papers that Mike Maxwell stole, causing him to get the credit for a medical **Break**through, and a nomination for the Nobel Prize?
20. What got Mike Maxwell kicked out of the Mayo Clinic in "The Nobel"?
21. Who were Prickley's two attendants while she was "Tracking

the Unknown"?

22. What was the name of Prickley's dog when she was "Tracking the Unknown"?
23. Name the singing group on the "Gerry Todd Show" that featured Dave Thomas performing five musical roles in one number.
24. List the musical numbers performed by Perry Como while he was "Still Alive."
25. Name the feminine hygiene product sponsored by Brenda Vaccaro.
26. What Russian weightlifter had a variety special on SCTV?
27. Name the dessert that was part of the order placed by G. Gordon Liddy and his associates in "Will: The Movie."
28. What was the headline that was partially obscured behind Benny Hill when the police force broke out laughing?
29. Name the Don Rickles movie promoted on SCTV.
30. Who was the OPENING act for James Ingram in "3-D House of Beef"?
31. What did Brooke Shields prefer to call the U.S. Leader of the House of Reps when he was a guest on her show?
32. When "Mrs. Falbo's Tiny Town" was brought to us by the letter G, what was featured that began with that letter?
33. What was the shortlived play that ran for one performance only and starred Libby Wolfson and Sue Bopper-Simpson?

34. Who was the male actor introduced in the shortlived women's liberation play starring Libby Wolfson and Sue Bopper-Simpson?
35. What is Bobby Bittman's real name?
36. What song did Ethel Merman sing on "Liberace's Christmas Special"?
37. To whom was Lola Heatherton referring when she sang these words: "She's the cutest thing that I ever did see"?
38. On what street is Dr. Schekter's office located?
39. Who played each of the Ave Neat Guys?
40. What was the full name of the man Bunny Fracas married?
41. Whom should you call if you want professionals to win your next argument?
42. Who said, "I just flew in from the Riviera and boy are my arms quite in pain"?
43. What junk food did Libby get from the vending machine while she was talking to the male lead in her piay?
44. At what point in Libby's play did the male lead start to have problems?
45. What NHL team did Billy play for in "Power Play"?
46. What was Billy's last name in "Power Play"?
47. Who was with Pirini at Ellis Island to take the Pepsi Challenge?
48. What SCTV show featured a woman dedicated to the

nurturing and sustenance of mankind?

49. Who gives personal instruction in stage, film, commercials, mime, and TV?
50. What product stays on thick and then, (ike a miracle, washes off quick?
51. The SCTV live presentation of "Caesar" was sponsored without commercial interruption by what local company?
52. What are the call letters of Television Moscow?
53. What did the state think of next - as told by Irini Zoyusha in her G.U.M. Report? (HINT: You can save teeth and save money.)
54. Who are we talking about when we say, "If he is not helping somebody, he is helping somebody else"?
55. What is the Russian working man’s vodka?
56. On what Russian game show were Viktor Kametsky and Anna Petrovich contestants?
57. Name three countries that Feliks fit into Russia.
58. Name the show in which a piece of farm machinery helped a collective farmer win an award of merit.
59. What plans did Caballero mistakenly bring to Red Rooster in the SCTV Satellite Control Centre?
60. What teeny-weeny component no bigger’n a budgie's butt could Caballero have had, had he spent an extra two hundred dollars?

61. What food did Bruno bring along on the satellite excursion?
62. What two essential items did Red Rooster take with him on the trip to the satellite?
63. The U.S. president warned the Soviet premier that in ten minutes he could turn all of Russia into what? (HINT: Sauce.)
64. When did Pirini perform magic tricks?
65. Who were the two star-crossed lovers whose search for each other ended in a double-ring ceremony?
66. What product contains a unique long-lasting holding ingredient that keeps every beautiful hair in place?
67. What special gift did Cornelius Crisphead give to Alex Trebel on "Steeplechase"?
68. Name the category on "Steeplechase" that had to do with months.
69. Who used his ingenuity to make money from monsters?
70. Name the world's largest prairie dog - you can see your home from the top of his head, right, Tex?
71. Who was Tex and Edna's baseball-playing chicken?
72. What impersonations did Skip Bittman try to do on "The Sammy Maudlin Show'?
73. Who specialized in getting court cases adjourned?
74. What phrase did Prickley use that finally convinced Mad Dog to drink her champagne elegantly?
75. When Dr. Tongue and Woody hosted a "Sunrise Semester' on

screen acting, they began by playing a scene from what smash movie?

76. Why did the Vikings assemble, if it wasn't for a meeting?
77. Who is the Viking Goddess of Compromise?
78. What were the three laws that the Goddess of Compromise made the Vikings and beekeepers obey?
79. Who said these words: "A small vice-like object"?
80. The little black kid kept ruining a scene for Larry Siegel by not knowing his line. What was the line? (Three words.)
81. What animals did Joan Embry bring to "The Sammy Maudlin Show"?
82. Who played Julia Child's husband, Henry?
83. What word gave Julia Child's husband so much trouble that he broke out of character and exclaimed, "Jim, beam me up"?
84. Why did Zontar want to take over a television station?
85. What did Bones read from to find out that Zontar was about to be hit by a large planetoid?
86. Who did Zontar think he looked like?
87. What show had mouth-watering action at its best, with a crack team that meant the difference between a fabulous bash and certain death?
88. What story did G. Gordon Liddy read from when he was a guest on "Mrs. Falbo's Tiny Town'?
89. What kind of car does Walter Cronkite drive?

90. What were the great news stories we "remembered" Cronkite and Brinkley reading, when we investigated Cronkite's brain?
91. Who said, "sure is purty - in an unusual sort of way... what we'd call an off-beat good-looker"?
92. Who were Merv's guests when he time-travelled to the '60s?
93. Henna Claire Graham was the publisher of what sexy magazine?
94. What prison did the famous men's choir come from?
95. Who went sleuthing in a town where everybody knows everybody's business?
96. Who went on a photo safari with Gil Fisher?
97. What is it that you can run but can't hide from - the terror that comes out of the da rimess?
98. What two special events did LaRue's pajama girls stage in response to male callers?
99. Complete this phrase: "Growing up, getting tall . . ."
100. What area of questioning did Paul Rennie always pursue in the "Pre-Teen World* interview with Rough Trade?
101. Who were Bill Needle's guests on "Shoot for the Stars"?
102. What did Pepi's father use as a puppet?
103. What did Pepi do to his mother the day she spanked him?
104. What was Paul Boray's father's occupation?
105. How did Joan Crawford commit suicide in "New York Rhapsody"?

106. When Caballero asked for a suggestion from the crew on where to go with "Doorway to Hell," who popped up with the suggestion, "When in Rome, do as the Romans do"?
107. Why did Floyd the Barber want Opie punished (in "The Godfather")?
108. What vegetable refused to sing in front of Tom Hagen?
109. What did Sammy keep calling Marsha Mason, mistakenly?
110. What dramatic reading was Orson Welles doing on "Liberace's Christmas Show"?
111. With what favourite expression did Dusty Towne end most of her jokes?
112. Where do these lines come from: "We have such a marvellous relationship. She calls the shots and I pour them"?
113. What were James Coco's first words to Mr. Madison on reading his script in "The Nutcracker Suite"?
114. Who gave Gerry Todd his Christmas present (the Steadi-Cam)?
115. What was the teacher's name in "To Boomtown With Love"? (HINT: The role was played by Ricardo Montalban.)
116. Who wrote the book "The Loser I Knew" and what was it about?
117. On what TV special was Rodney Dangerfield a guest?
118. What establishment is located at 4650 Lansdowne, near Pape?

119. On Gerry Todd’s request line, what did the female caller want Gerry to play?
120. What did callers have to guess correctly on "Gerry Todd’s Incredible Contest"?
121. Complete this line: "Mom pressed the crease in my chinos ..."
122. Complete this line: "Should we double date with Stan and Wendy..."
123. Complete this line: "It's slow dance . . .'
124. Complete this line: "Come on and put some extra relish on my hot dog ..."
125. Complete this line: "I won’t date just any girl around ..."
126. Complete this line: "Who made the egg salad sandwiches ..."
127. Complete this line: "Five thugs pulled the tie from my collar..."
128. Complete this line (from the "Five Neat Guys Gold LP"): Dum, da da da da da dum, da da da da dum, dum..."
129. Complete this line: "I scream, you scream ..."
130. Complete this line: "It’s December the first, and it's starting to hurt..."
131. Complete this line: "There were chariots of fire, but I have to enquire ..."
132. Complete this line: "Raiders, of the lost ark, met a Nazi ..."
133. Complete this line: "On golden pond with the Fondas ..."
134. Complete this line: "Arthur was a drunk little rich kid . . ."
135. Complete this line (from the "Awards Show’): "Dum, da da da

da da dum, da da da da dum, dum..."

136. What colour of sweater does each Neat Guy wear?
137. Which Neat Guy has a drinking problem?
138. Which Neat Guy has a moustache?
139. Which Neat Guy wears glasses?
140. What album did the Five Neat Guys do a guest cut on?

Answers

1. Sunbright.
2. Whether to take Thelma Lou or Juanita to Gomer's surprise party.
3. "Come on in and hang around (You'll have fun just wait and see, now close your eyes and follow me)."
4. A moose.
5. Her fish.
6. New York, Hollywood, and Washington, D.C.
7. He was the first man to yodel on the moon.
8. She wanted sympathy, since she's always singing those sad songs.
9. As a big cocktail party (lasting from six to eight weeks). Also, your fingernails and hair continue to grow.
10. John Wayne.
11. The film showing Henry Kissinger's behaviour in a posh restaurant.

12. Alan Alda and Betty Thomas.
13. "The Brooke Shields Show."
14. "Doorway to Hell," but Lin Ye Tang gave away the ending.
15. Bing Crosby; "White Christmas."
16. The Doobie Brothers.
17. "I Am Not Donald Sutherland's Wife."
18. Roy Orbison.
19. Brain bypass.
20. A patient ended up with his head on backwards.
21. Jackie and Grover.
22. Butch the Wonder Dog.
23. Five Easy Pieces.
24. "I Will Survive," "What I Did for Love," "Celebrate Good Times," "Fame," and "I Love the Night Life."
25. Bren's Genfem Protecteze Pons.
26. Yuri Rosmonovitch.
27. Apple Brown Ratty.
28. "Big Assassination Attempt in Bristol."
29. "Love Is the Greatest Gift God Gave Us, and I Mean That, Sincerely."
30. The Polyesters.
31. Tip Toenail.
32. Goldfish, galoshes, G. Gordon Liddy, and gun.
33. "I'm Taking My Own Head, Screwing It on Right, and No Guy's

Gonna Tell Me That It Ain't."

34. Seth Dick III.
35. Herschel Slantsky.
36. "Silent Night."
37. Mommy Theresa.
38. The Danforth.
39. 5-John; N-Joe; E-Eugene; A-Dave; T-Rick.
40. Cole Elliott Durning.
41. Rent-a-Retort.
42. Nana Mouskouri.
43. Glossettes - she eats them for the protein in the nuts.
44. His entrance ("Why do I come in?").
45. The Toronto Bay Leaves.
46. Stemhovilichski.
47. Gabe Kaplan.
48. "Wet Nurse."
49. Ricardo Montalban.
50. Maberline - Super Industrial-Strength Mascara.
51. Marcos Satisfaction Jewellers.
52. CCCP 1.
53. Home dentist drill and ear irrigator.
54. Giorgy (Jorge).
55. Strelnikov.
56. Uposcrabblenyk.

57. Argentina, Australia, the lone-star state of Texas.
58. "Tibor's Tractor."
59. Blueprints for the cafeteria!
60. Scrambler.
61. Donuts.
62. His squirrel gun and toolbox.
63. Hollandaise sauce.
64. During the Pirini Tylenex commercial.
65. Karen Black and Sid Dithers.
66. Perma-Lacque.
67. His very own Alex Trebel doll, that Cornelius styled especially for him.
68. "Months ending in 'vember.'"
69. Angus Crock.
70. Jo-Jo.
71. Chuckie.
72. John Wayne and George C. Scott.
73. Ted Gordon: Overbooked Attorney.
74. "Arm and a leg!"
75. The Blues Brothers.
76. For balance.
77. Brunhilda.
78. Have lunch and discuss your differences, make up a song with "Vikings" and "Beekeepers" in it, and bathe.

79. Margaret Meehan.
80. "Why not, Pop?"
81. A bird and a Tasmanian devil.
82. DeForest Kelley.
83. Cinnamon.
84. His planet was in desperate need of entertainment (after the Entertainment Wars of 2537 ?.?.). He wanted SCTV to produce a nine-show cycle, and three best-ofs!
85. His interplanetary almanac.
86. Brando, in Apocalypse Now.
87. "The Emergency Caterers."
88. "Goldilocks."
89. Corvette.
90. Nixon Resigns, Man on the Moon, Eisenhower Re-elected, Collapse of Wall Street, and the Assassination of Archduke Ferdinand.
91. Meryl Streep.
92. Peter Fonda and Dennis Hopper, Virginia Graham, Maharishi, Jackie Vernon, Joan Baez (and Hugh Hefner).
93. "Night Lady."
94. D'Annamora State Prison.
95. Mike Chisel - Small Town Dick.
96. The Plasmatics.
97. Slinky: Toy from Hell.

98. A towel fashion show, and a water fight/cat fight.
99. "Things are starting to look real small."
100. He wanted to know if they knew other famous groups: "Do you know Blondie?"
101. Chuck Mangione and Rupert Holmes.
102. A potato.
103. Threw her out the window onto the woodpile.
104. Butcher.
105. Drowned herself in her whirlpool.
106. Des Spence (who was subsequently fired and replaced by Steve Zacherchony).
107. Opie, along with thugs he was hanging around with, broke his barber pole.
108. Señor Zucchini.
109. Pamela.
110. "Good King Wenceslas."
111. "Isn't that cute? Isn't that true?"
112. Spoken to the Sugarplum Fairy by the Snowflake King in "The Nutcracker Suite."
113. "This script stinks!"
114. Tex Boil.
115. Mr. Zachary.
116. William B. Williams: it was about Sammy Maudlin's early life and his struggle with drugs and alcoholism.

117. The Yuri Rosmonovitch special, "Getting to Know You."
118. Crazy Hy's.
119. "Mission: Impossible," or else "Stairway to Heaven."
120. The amount of money in the jackpot.
121. "Cause chinos I like to look neat."
122. "Or should we double date with Sid and Sue."
123. "Or no dance for me."
124. "It's Sunday and I really feel alive."
125. "'Cause Patsy had the largest breasts in town."
126. "They're better than the tuna and the cheese."
127. "So don't step on my clip-on tie Yes, step around my clip-on tie."
128. "Pimples and Pockmarks."
129. "We all scream for ice cream. Hey!"
130. "'Cause I don't have a date for New Year's."
131. "Why they didn't have no chariots in the movie?"
132. "Then his face melted."
133. "Spent the whole summer with Kate, and in comes the kid, the picture didn't hit the skids, and that's why that flick was so great."
134. "He drove around in limousines. (And that's our tribute to the screens!)"
135. "Absence of Malice."
136. 5-Grey, N-Blue, E-Tan, A-Turquoise, T-Pink.

137. N-Joe.

138. 5-John.

139. 5 and E (John and Gene).

140. "Stairways to Heaven."

The Bob Hope Desert Classic

My impersonation of Bob Hope was a real turning point for me on SCTV. I had always admired him as a sort of master of all media. He wasn't particularly popular in the mid-1970s. He was still doing his Christmas shows in Vietnam and leftists like "Hanoi Jane" Fonda drew many Americans to the left and away from Bob Hope. In fact, as I found out in later conversations with Hope, he just supported American policy whatever it was. He also saw the war as another venue for his specials. I was sympathetic with Hope's position even then, despite the fact that I was pretty liberal myself, because I sensed that this seventy-year-old man looked upon the Vietnam war with the same clarity and patriotism as he had the Second World War. The Vietnam war didn't have that kind of clarity and I know that this confused him. Anyway, some people read a lot more malice into my impersonation than I ever intended. In fact, I always meant it to be kind of flattering.

Above: *Dave as Bob Hope with Gene and Joe in The Bob Hope Desert Classic*

I didn't actually learn how to do Bob Hope until I was in makeup. The cast was ready: Joe as Menachem Begin; Gene as Yasser Arafat. George Bloomfield was waiting to direct, and the crew and the sets were in place. All that remained was for me to pull my Hope impression together and I was terrified that I wasn't going to be able to do it. I was sitting in the makeup chair and Bev Schechtman was putting a little fake Bob Hope nose on me, combing my hair, and layering my eyebrows. I looked at the photo of Bob she was working from and I said to her, "Look at this chin. He has a different chin than me."

Above: *Kibitzing with Gene as Lou Jaffee between takes*

She said, "I can't build up your chin; it will fall off when you talk. Why don't you just stick your chin out?"

"I won't be able to talk if I do that." But the minute I stuck my chin out, I found a little cup inside my lower lip where I could snag Hope's voice. It was a magical suggestion. She saved my bacon that day. People later would talk admiringly to me about my Bob Hope impression, but I owe it all to Beverley.

Shortly after the second Hope sketch aired, I got a letter from Steve Allen. Steve was working on his book Funny People Three -

or some other number which spoke to how prolific he is. In the letter he wrote, "Dave, it seems to me that you have captured with your impersonation of Bob Hope the essential coldness behind the man. I wonder if I could interview you for my book and talk about this."

At that point I'd only met Hope once. I hadn't been to his house or a guest on his specials as I would be later. I had never talked to him on a personal level. I was not comfortable with the thought of appearing in print commenting on the real Bob Hope as if I knew him. I phoned Steve Allen and said, "Steve, I can't do this. I don't know Bob Hope. I'm just an impersonator playing a character on a TV show."

At the Canadian National Exhibition in Toronto in 1964, Bob Hope did a show in front of fifty thousand people. I was sixteen years old. After the show, I ran down from the bleachers, through the crowd, across the field to the back-stage area, and caught Hope just as he was getting into his car. I shook hands with him but he was closing the power window of his limo and I had to pull my hand out to keep it from getting it caught.

In 1978, Catherine, Andrea, Marty, and I were in New Jersey doing a show at the Playboy Great Gorge Club. Bob Hope was also doing a show there. Coincidentally, it was Bob's birthday. Marty and Catherine saw Bob in the elevator and sang "Happy Birthday" to him, and he jokingly told them to shut up.

Later that night, we ran into him again, walking with his security people. I introduced myself. I said, "You know, I met you when I was sixteen. You tried to close my hand in your power window."

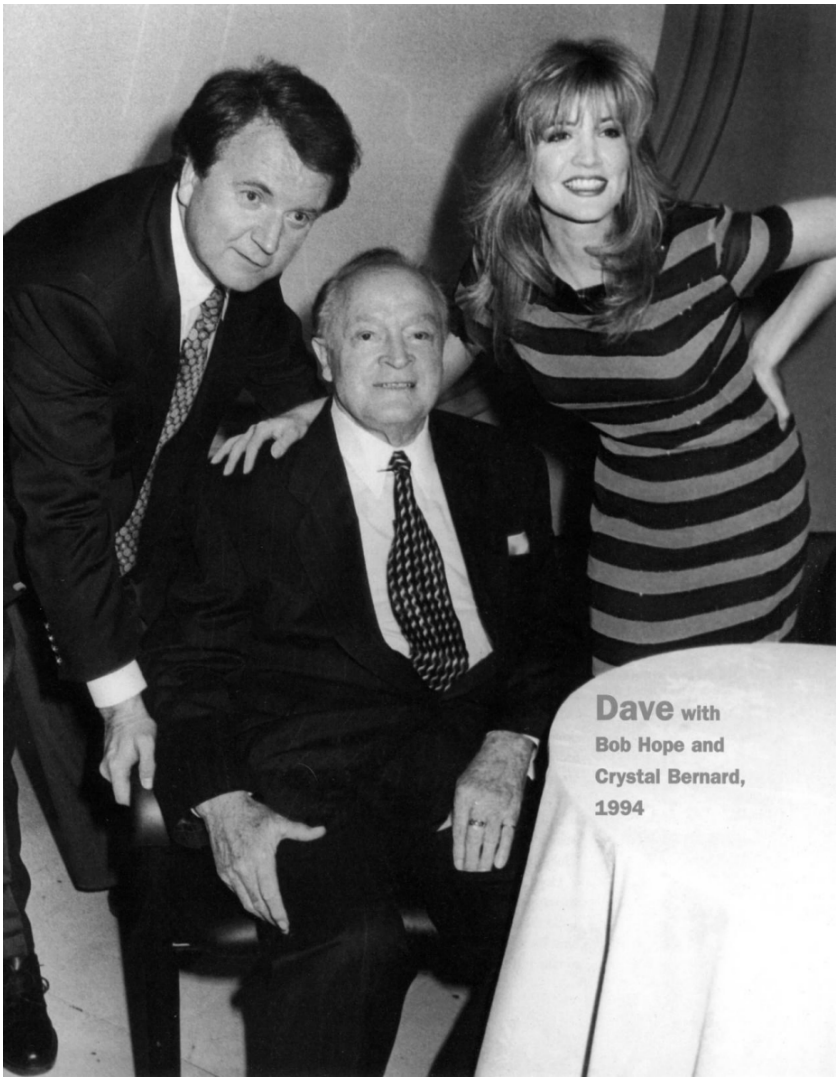
Hope said, "Nah, I didn't really do that. Did I?"

"Yes, you did."

He said, "Well, I must have been in a big hurry."

"Like you are now, Bob?"

"Yeah, like I am now." And he walked away.



Above: *Dave with Bob Hope and Crystal Bernard*

In 1981 I met him again. I was with Jeff Barron, who wrote for SCTV and had also been a joke-writer for Hope. We arranged to meet Hope at the O'Keefe Centre in Toronto after one of his shows. Hope was really glad to see Jeff, and obviously liked him. Jeff said, "Oh, by the way, Bob, this is Dave Thomas, the guy I told you about who impersonates you on SCTV."

"Oh, yeah. You imposter, you," Bob said, with a twinkle in his

eye. "You know, I heard about this impersonation from some of my writers. But when I turned the show on, it wasn't on."

I said, "Well, I don't just impersonate you on the show. I mean, we have other bits and routines." He didn't seem interested in that.

Jeff said, "We have a VCR and a monitor in your dressing room with tapes of Dave's impersonations." (He had somehow arranged for the VCR and the TV to be set up in the dressing room.) That caught his attention.

We stayed in his dressing room for a couple of hours after that. He asked about the business side of SCTV. "What kind of a budget do you have? Do you get money from Canada? From the government?" This was Bob Hope, president of Hope Enterprises, businessman and money guy, talking. I started the tapes. The first thing up was the sketch I did with Rick Moranis where he played Woody Allen and I played Hope. It was called "Play It Again, Bob." I hadn't even thought to edit it. When the sketch got to the point where Rick says, "He's never won an Oscar. I mean, he's got that cheap Academy giveaway, the Gene Herscholt Humanitarian Award," I felt the blood rush to my face. But Hope didn't care, he just sat there watching it.

"You got that voice down," he said, meaning his own voice. "You know, Rich Little, he tried it, but he couldn't do it."

He chuckled when there was a joke and stared blankly at the monitor during the conceptual bits. He didn't think it particularly interesting or compelling that he would do something with Woody Allen.

When we got to the "Writers in China" piece, he laughed a lot. Hope had done this special in China. He had stood in front of a Chinese audience, doing a lot of American references. So Rick and I wrote this piece as an extrapolation of what might have gone on backstage when Hope and his head writer brainstormed for Chinese references with a bunch of Chinese comedy writers. Bob told me, "What you don't know is that's exactly what it was like. We had a terrible time there. I had to do my monologue with an interpreter."

Above: *Rick and Dave do Woody and Bob in "Play It Again, Bob"*

I went to Hope's ninetieth birthday party in 1992 and did a routine on the show with him. I had an opportunity to talk to him after the show. I became friendly with his daughter, Linda Hope, and a year later Hope asked me to cohost a show with him entitled, "Bob Hope's Salute to Young Comedians." Linda told me a story about the show that demonstrates how confusing this impersonation business can be. Bob was going through the script for the show with his writers and he wanted to alter one of the lines he had been given. They said, "Bob, this isn't your monologue. This is Dave Thomas's monologue as you."

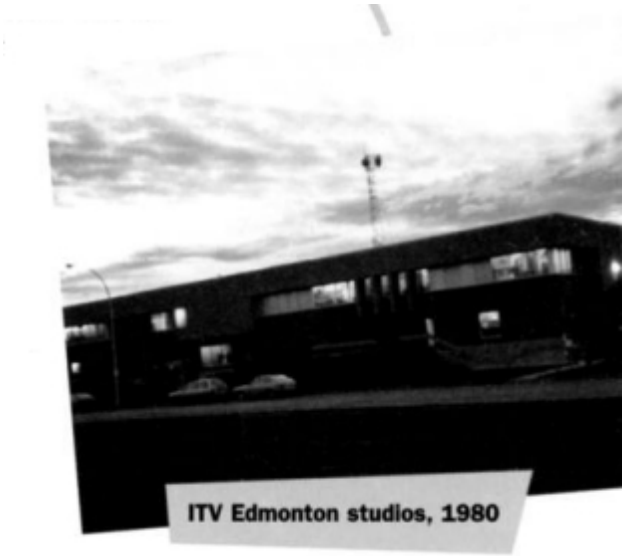
Hope stared at them for a moment and then said, "Well, put it in his monologue anyway. If he's going to do me, he may as well do me the way I would do me."

So there was Bob Hope punching up my monologue of my impersonation of him. By then I realized I'd taken my impersonation about as far as I ever wanted to take it. I haven't done Bob Hope since.

Edmonton, 1980

The show went down for a year and a half from 1979 to 1980. In the down time I helped sell a show to Harvey Shepherd at CBS with Creative Artists Agency's Roland Perkins and a producer named Rocco Urbesci. The show included Eugene Levy, Catherine O'Hara, Andrea Martin, Joe Flaherty, me, and the comic team Bob and Ray. Called "From Cleveland," it was a one-hour special for CBS prime time.

Meanwhile, Andrew Alexander was trying to find backers for SCTV. The rising demands of the cast, the expansion of the makeup and hair team, and the more ambitious quality of the overall production threatened to exceed the show's revenue. No matter who paid for the show, there was no licence fee for a syndicated half-hour show that could allow the kind of production costs we were incurring. SCTV would have gone in the dumpster if Andrew hadn't found someone else to share the tab. The unlucky guy was Dr. Charles Allard, a successful businessman and surgeon in Edmonton who owned ITV, a television station. Len Stuart hung in from the first two seasons and somehow, between him, Andrew, and Charles Allard, they hacked together a deal that allowed SCTV to go forward.



Above: *ITV Edmonton Studios, 1980*

Andrew Alexander, *Executive Producer*
The show went down in 1978 for three-quarters of a year because Global didn't want to pick up any more shows. I went to the cast and said, "Would you consider taking 5O-per-cent equity in the show and work for considerably less than your agents were asking?" They weren't too interested in that. We knew a producer who had worked with Dr. Allard and Doug Holtby out of Edmonton and we met with Allard and Doug. Allard became half owner of the show and provided the facilities and the crews in Edmonton through Allarcom Ltd., his company, where Holtby worked with Allard.

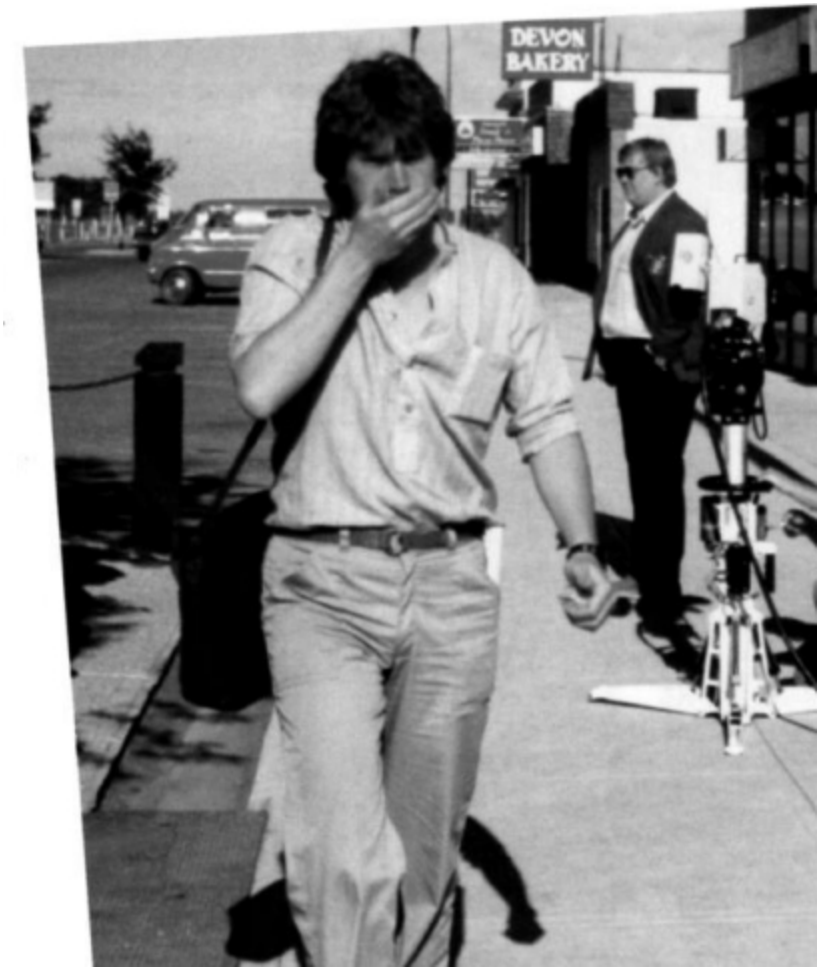
Joe Flaherty, *Writer/Performer*
Andrew kept the whole thing going. That season in Edmonton saved us. We never would have gone on network, we never would have done those hour-and-a-half shows which got so good, without his effort.

Above: *Dave Proc (technical co-ordinator) and Norm Valle (switcher), Edmonton 1980*

Andrew then called Joe Flaherty and me and asked us to act as producers. We had been co-head writers the previous season. Perhaps he hoped the new status would bring us back. He asked us to get everybody together, but it was difficult. John Candy had gone off to do his own show, “Big City Comedy,” which was to air on CTV and in U.S. syndicated markets. That was inevitable: sooner or later John was going to become big enough to do his own show. Catherine O’Hara decided that the show had become too demanding and was taking up too much of her personal life. So she took a year off. At that critical point in SCTV’s development, a year off meant that you might never do the show again. And Eugene and Andrea had given up on the show and were in Los Angeles trying to get jobs as actors in sitcoms. That left Joe and me essentially alone as the full-time SCTV troopers. After a bit of cajoling, Andrea and Eugene agreed to give us a week or two, part-time participation. Ultimately, this became as much a hindrance as a help because the whole schedule had to be organized around their time. All these

changes meant that we had to go out and find new cast members. This was when I met Rick Moranis and Joe went after Robin Duke and Tony Rosato.

I met Rick Moranis at a party where Bob Dolman's band was playing. Bob was dating Andrea Martin at the time. He later married Andrea and became a writer on SCTV. The band was called Haven Tweezers or something bizarre like that and was made up of lawyers and businessmen. I'd heard of Rick before. He had a good reputation and seemed sharp, smart, and funny. I knew he'd done stuff with Kenny Finkleman and some other CBC people. Anyway, that night the two of us ended up jumping on stage with Dolman's band. I did mouth harp and Rick sang blues. There was an instant chemistry between Rick and me that was evident the moment we got up on that stage and improvised together. I remember thinking, "This guy's good. I want this guy in the show."



Above: *Jamie Paul Rock (floor director) in Edmonton, John Candy In background*

So I went to Andrew, and he was sort of skittish because he didn't know anything about Rick, but I was adamant that we take him to Edmonton with us. Finally Andrew brought Rick in and met him. Rick, of course, is a really good business person. He talked a really tough deal with Andrew, which made it even harder for me to get him on board. Andrew called me at one point and said, "He wants all this and all that and doesn't have any of the experience that any of you have. Who does he think he is?"

I said, "Trust me. He's good. We've got to have him."

So Rick got his deal, and I got Rick into SCTV. Joe hired Tony Rosato, who had been in the Second City stage company, and Robin Duke, whom all of us knew as Catherine's friend. Robin had stage experience at Second City, and Catherine really lobbied for her, so Joe hired her. It was Joe, me, Tony, Robin, Rick full-time, and Andrea and Eugene part-time, who went to ITV in Edmonton.

In that third season, the complexion of the show changed, partly because of Rick's incredible energy and partly because we brought in three outside writers: Paul Flaherty (Joe's brother), Dick Blasucci, and Mike Short (Marty's brother). Up until that time, Brian Doyle-Murray, Jim Fisher, and Jim Stahl had been the only writers on SCTV who weren't also cast members.

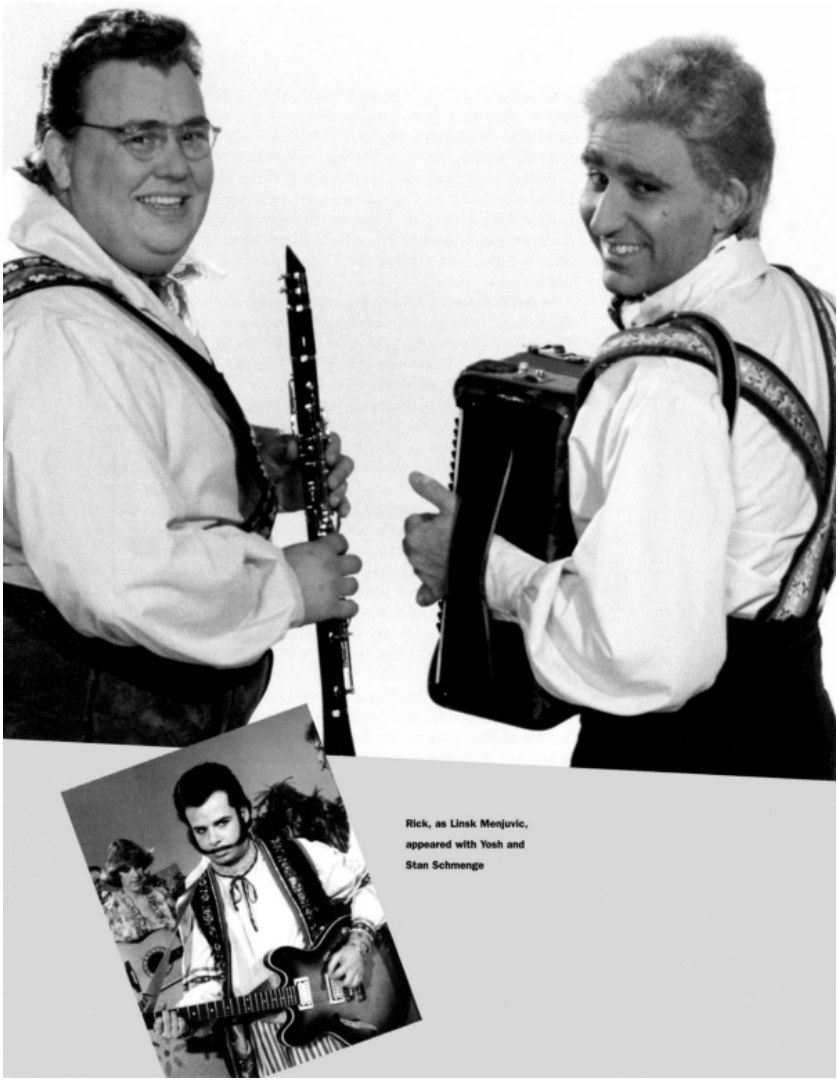
Rick performed at a level exceeding my wildest expectations. He was an incredible writer. I didn't know he had a bunch of ideas in a file waiting for an outlet. It seemed to me there was just a wealth of material in this guy. I was co-producing this show with Joe and acting as co-head writer and therefore I was jointly responsible for bringing in the material. I didn't care where it came from or what the politics were: I needed material. I had twenty-six shows to fill at ten to twelve sketches a show and it all had to be fonny. Plus I felt that this was a critical year for SCTV. We were limping along with half a cast. We had neither the powerful presence of Candy nor the tremendous skills and impersonations of O'Hara, but we had to find our way through the season or the show was going to die.

In addition to good, solid comedy, Rick brought another element to the show. He had been a disc jockey and was fascinated by entertainment technology. Videos were relatively new then, but Rick made them his playthings.

Rick Moranis, *Writer/Performer*
1 was the only guy ever to join the show from outside the little Second City world. 1 hadn't done any of the stage work. And 1 think what Dave was looking for when he hired me was somebody to bring a bit of an electronic perspective to the show. If you look at the show in the third season, it actually starts to move in that direction. Joe used to make fun of me all the time because every sketch I wrote had a bank of monitors in it.

Joe Flaherty, *Writer/Performer*
Rick was so good at impressions and characters that it automatically shifted to him. He was a very disciplined writer. He and Dave sort of hooked up and they were the two most prolific writers. Boy, they would just go in and boom! boom! boom! Knock scenes off! bam! bam! bam!

Andrew Alexander, *Executive Producer*
Rick was a saviour. He came in on that third season, all energy, and he respected the show. He was invaluable. It would have been tough to get through that third season had Rick not been there.



Above: *Rick, as Linsk Menjuvic, appeared with Yosh and Stan Schmenge*

Rick was always sort of viewed as an outsider because he was not part of the Second City stage tradition. I think Joe viewed him as a bit of an upstart. Unlike Joe, I didn't have any notions of protocol or seniority because I wasn't a senior myself. Like Rick, I was an upstart. My rise to co-head writer was a function of Harold's absence and my own productivity. So I tended to judge Rick by the same

criteria that had accounted for my rise through the SCTV ranks: luck and productivity. To me the point was to get the job done any way possible. So, when Rick started bringing in reams of stuff, a lot of it featuring him as a performer, I said, “Yeah, it’s funny. Put it in. Put it in.” As a result, Rick made his mark more quickly than if he had evolved like some kind of comedy primate through the Second City school of evolution.

Rick Moranis, *Writer/Performer*
In the beginning, there was a little animosity from Joe. I think he resented me because I hadn’t, in his mind, paid my dues by coming up from the theatre. We never came to blows over anything, but if you look through the whole catalogue, there isn’t a lot of stuff that Joe and I did together.

The best word to describe Rick pitching an idea was blitzkrieg. He would storm his way past any opposition by the sheer force of his commitment. And commitment is the main ingredient in performing comedy.

Catherine O'Hara, *Writer/Performer*
Rick was very smart and very funny. He intimidated me, actually, because he was also strong and confident. He was so forceful in telling his ideas and getting them done. Rick was just fearless that way. He had such a good sense of himself. That’s probably why I thought he was strange at first, because the others didn’t work that way. He was a whole different kind of energy, which was what the show needed. I think he wrote great stuff.

Catherine and Rick didn’t work together until Network 90. But I think her observation about Rick echoes a sentiment I feel was shared by others. Rick’s pitches were shows in themselves and he taught us all a lesson about seUing our material. The familiarity of the stage show had made us all comfortable, maybe even a little lazy, about presenting our ideas to each other. Rick brought some life to the room and I think he injected energy into the show when it was needed most.

Rick Moranis, *Writer/Performer*
It was the writing that got you there first. SCTV wasn't a show that was heavily improvised on tape, it was improvised in the writing room. I was ready for an outlet for a lot of ideas that I had been saving, and I wrote a lot of stuff, and there wasn't a lot of competition that first season because Catherine and John weren't around, and Eugene and Andrea were working part-time. Joe and I worked at a very different pace. I had been working a lot in other media. So I was ready for the show, and twenty-six half-hours gave room for a lot of ideas. Dave and I wrote a ton of stuff. I also wrote a lot with Dick and Paul. And there weren't a lot of people in the way. That was later when the show went network and John and Catherine came back. Then the order was bigger, it was ninety minutes a week, and it became much more competitive.

Tony Rosato was sweating bullets a lot of the time in that third season. There had been an article in a Toronto magazine that said he did eighty-five characters. This was a result of his stage work. I used to tease him mercilessly about his eighty-five characters. Like, where were they when you needed them, Tony? Tony came into a show that was up and running. The level of comedy in the writing room was several notches above what had appeared previously on air. So there was no way you could know where we were by just watching the early shows. I remembered how I had to work at peak efficiency in the first season just to keep my head above water, so I understood what Tony was going through when he joined the cast. He had some things that he did very well. There was his character Marcello, for example, and "Chick Monck: Roadie for the Defence" that stand out in my mind as particularly funny.

Above: *"Chick Monk, Roadie for The Defence"*

Tony Rosato, *Writer/Performer*
I started on Second City stage in Toronto, and did it for about four years. At that point they were looking for new members for the TV-show cast, and Robin Duke and I were singled out, partly because of our stage work and partly because of tremendous support from people like Joe Flaherty, John Candy, and Catherine O'Hara. All three were involved in nurturing me on the stage. So Andrew and Joe invited me to be part of the cast.
For a while Robin and I were appearing in both the stage and TV shows. So inevitably we came to a crossroads where we had to decide either to leave the stage show in order to accommodate the TV schedule, or give up on SCTV. Shortly thereafter we made the move to Edmonton, to do the show at ITV.
I was not an important writer during those years. I didn't have those chops. I was just off the boat in my own heart and mind. What I had been offering on stage in terms of satire were slices of life. In other words, I was reflecting my own life as best I could, and it amounted to a very personal kind of comedy.

Above: *"Cooking with Marcello"*

Joe and I had two years of television under our belts, so it was a lot easier for us than it was for Robin and Tony. The fact that Rick had never been part of the stage process might have been an advantage as far as his writing was concerned. The stage show was a performer's medium but television has always been a writer's medium. SCTV was no different from any other TV show in this respect. Anyone who was a strong writer had a performing advantage on SCTV.

Back to the Writing Room

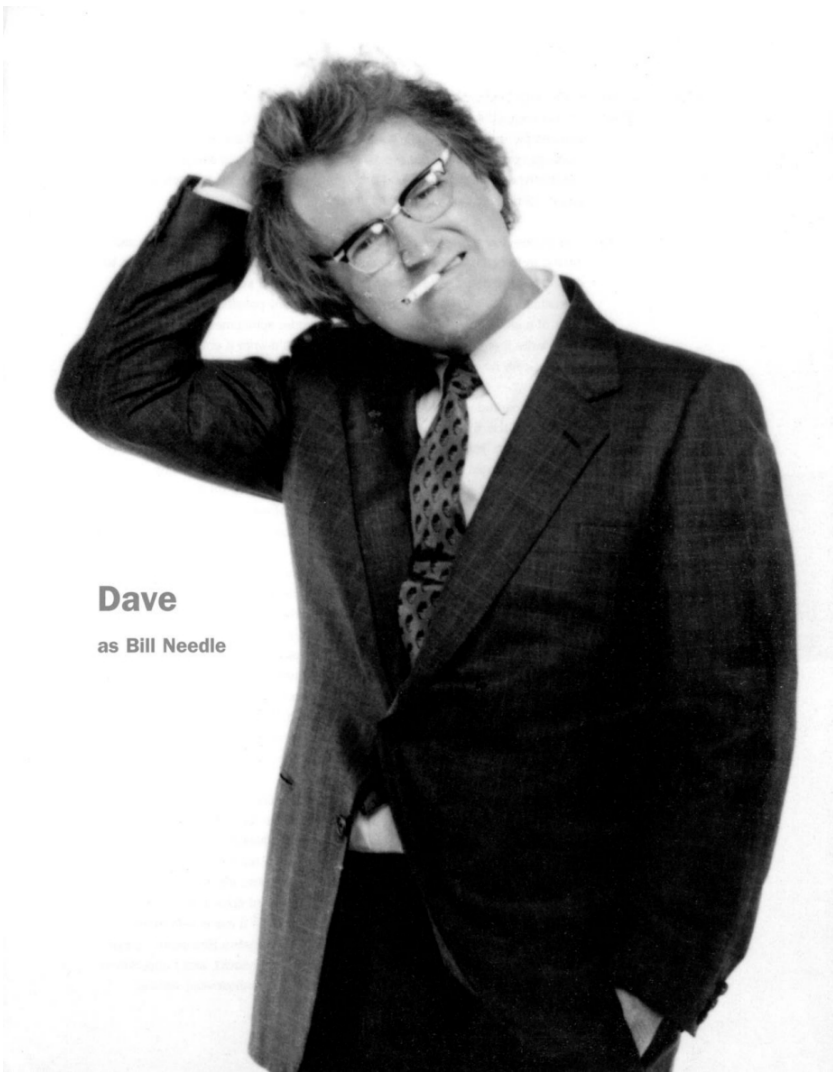
The third-season shows were shot in Edmonton because we had a facility deal with AUarcom, but the writing took place in Toronto because we all lived there. It was also more cost-effective. If all the material is written before going in front of the cameras then the producers can design a shooting schedule according to which, for example, all the news parodies are shot in a block and all the hospital sketches are shot in another block. Over the course of twenty-six shows you can save a lot of money by shooting material like this. This is particularly important for a sketch show like SCTV where we could end up with ten or twelve locations or sets in a half-hour show.

Above: *Michael Short*

One of the disadvantages of this shooting schedule was that we could never be topical. Often, we wrote our sketches three or four months in advance of shooting them. This limited us in some ways and drove us, by necessity, to a more generic style of show. I

remember sitting around the writing room complaining about this with Joe on more than one occasion. The irony is that the SCTV shows have lasted better in reruns precisely because they were not topical.

So Joe and I put our little writing team together, pinned up blank cards for all twenty-six shows on a big corkboard, and started the huge job of coming up with the three-hundred-plus sketches that would make up the third season. It was like standing at the bottom of a mountain.



Above: *Dave as Bill Needle*

We worked again in that writing room overlooking the liquor store on Lombard Street where the dubs continued to fight. We had a new team now. We had Paul Flaherty and Dick Blasucci, who worked together. Mike Short, whom I'd met through Marty, also wrote for the show that year. So with Tony and Robin, we were all brainstorming in this room on Lombard. Moranis, who was just cranking out scripts like a comedy robot, frightened everybody except me. He reminded me of Dan Aykroyd. Danny also used the blitzkrieg approach to selfing his stuff and I had spent a lot of time writing with Dan. So tumbling into a working rhythm with Rick was a natural fit for me. Joe was trying to encourage and support his proteges, Tony and Robin. In retrospect, I wish that I had spent more time with them, but I just kept looking at that production board and could see only a bunch of shows with no sketches. I just didn't feel that I had the time to nurture anybody.

I had no idea who Dick Blasucci was when he joined us that season and I only knew that Paul Flaherty was Joe's brother. As a writer/producer, I was kind of nervous about bringing on a family member. But within a short period - hours, in fact - Dick and Paul established themselves. I came to rely on them as a writing team able to crank out a consistent stream of good material. They were also helpful in developing ideas with other people in the cast. They wrote bits with Rick, with Joe, and with me - they wrote with everybody. They kept Joe prolific. Joe, as mentioned before, needed someone to work with him. Joe admits that he hated writing. So he'd just keep putting it off and putting it off until someone else would pick up a pen. Dick and Paul picked up the pen enthusiastically and made sure that the Flaherty touch continued to be part of SCTV.

Paul Flaherty, *Writer*
Dick Blasucci and I had written a screenplay, which never got produced but which Harold Ramis tried to help get made. It was on the strength of that experience that we got the SCTV job. It was Harold who recommended us. Dick and I were scared shitless the first week. It was ridiculous. We couldn't even open our mouths. Just sitting there with all those guys around pitching ideas, afraid they'd find out

we were totally phony. I think it was after about a week and a half we finally said something. We pitched an idea and they actually liked it. We almost fainted. "Grizzly Abrams" was the first idea we pitched and wrote. It was our first real writing job. And they just threw all this money at us. Eight thousand dollars Canadian for the entire season, which in America is about enough to get you to Burger King five times, but we were thrilled to have it.

Joe Flaherty, *Writer/Performer*
The new writers brought different viewpoints to everything. Paul and Dick were good 'cause they were adaptable. They could go from me to Dave and Rick and write scenes. They had to be adaptable as writers for SCTV because our senses of humour were so different.

Although Mike Short was the brother of a very funny friend, he was also a funny guy on his own merits. In fact, Marty was the unashamed thief of a lot of Mike's material in his early days. I have heard family tapes of Marty and Mike fooling around when they were kids and there was no question that Mike was a funny guy. Both Mike and Marty brought a certain quality to the room: they were masters at reducing tension. In any room where the job is to be funny, egos are occasionally bruised and there may be a little friction. Mike was a tremendous buffer in the writing room. He was so cool. He is a big guy, six-foot-five, who is intimidated by nothing and no one. He wasn't threatened by Rick's productivity or any rival material and he brought some ease and levity to the room. He was a valuable addition to the team.

Michael Short, *Writer*
In the beginning, I didn't know SCTV at all, but I felt a kinship through Marty, and I'd bumped into these people a bit. I'd been down to Second City stage and seen it, and thought, gee, what a good gig. I flailed around and wrote as much as I possibly could but I really didn't know what I was doing. It was a very specific type of writing. Dave and Joe were going through the material and if it wasn't tailored

to their taste, it didn't happen.

Paul Flaherty, *Writer*
Sometimes, we, the writers, would just come up with an idea on our own and pitch it to the cast, and sometimes we would get an idea and not have time to pitch it and we'd just write it and hand it to them and see if they liked it. Sometimes they did, sometimes they didn't. So any possible way you could think of a sketch being done was done. You know, sometimes a cast member would write it entirely himself, and sometimes we'd write it entirely ourselves. It was basically however it had to be done to get it on the air.

Being co-producer and co-head writer with Joe, and having to push things forward all the time, caused pressures to build up. I used Bill Needle fairly frequently as a stage and SCTV character simply to let off steam. Bill Needle represented the vicious side of me. Mike Short loved anything that was unabashedly vicious. He would jump on me to do Needle whenever possible. He would try to draw Bill out of me. He would go on fishing expeditions looking for things that pissed off Bill Needle, a.k.a. Dave Thomas.

Above: *Bill Needle explored Dave's dark side*

I did sketches, "Bill's Salute to the Stars," which were basically personal reviews of some of the biggest stars of the day: Barbra Streisand, Robert Redford, and so on. The idea was that I would disparage them in the first half, in the second half I would smother them with praise, and, occasionally, weep at their great performances. It encompassed our contradictory feelings about our heroes. It also gave me an opportunity to act out a wide spectrum of emotions, from anger to weaselly, weeping sadness, and all in the space of about three minutes. We wrote eight of these bits. Unfortunately, they were all pulled because the insurance people said that some of these performers would sue us. Mike even enjoyed being part of the failure of these pieces to make the air.

Michael Short, *Writer*
Dave wanted me to write dark, vicious, horrible, sadistic, sick, twisted comedy, and if I didn't, I was a sell-out. The first thing I wrote for him was for his character Bill Needle. We came up with this premise, "Bill Needle Looks At." "Good day, ladies and gentlemen, we're going to look at

Barbra Streisand. Bar, Babs. Babs Streisand. First of all, let's deal with this. She has those exotic good looks? Well, is that a nose, or did the Queen Mary just dock in her face?" And he would go on and rip her apart. "Now you see her in a movie with Robert Redford. Why would Robert Redford be interested in Barbra Streisand? I mean, if he had a white cane hanging off of the end of the bedpost, that I understand. Now, get outta here!" It was vicious, vicious, vicious, unbelievably vicious.
Then, at one point he'd say, "But you know, her recording of 'People' was incredible. When you think of people needing people, they are lucky. This is some town! Keep it up, Babs, don't let them get you down. We love ya, and you're a brilliant talent. Unlike that Anson Williams, who we'll be looking at next week."

Tony Rosato's character Marcello, a boneheaded Italian cook, really connected well. I wish that I had known as much about Italians then as I do now because my present wife, Kim, is Italian. I could have participated with Tony in some of these sketches. Joe could contribute more to Tony's work because he's half Italian. To Tony and Joe, the pasta, the bread, and the cooking are a way of life. I just took the pieces at face value as they came in. If there were laughs in them, I'd say, fine, that's a sketch, put it on the board, and move on.

Above: *Bev Schechtman makes up Dave as Lee Iacocca*

Above: *Angus Crock and Rabbi Karloff*

Tony Rosato, *Writer/Performer*
Marcello was a synthesis of every Italian idiom that I could nurture out of my heart and soul. I began to realize that all great comedic actors from Curly Howard on had one character, which was the epitome of who they were. And so on that basis, Marcello got me on SCTV, and on "Saturday Night Live." You need one character that you can really put all your chops into and jazz with and jam with.

One of my favourite sketches of that season was "Lee Iacocca's Rock Concert." At about this time, Lee Iacocca, head of the Chrysler Corporation, had the gall to ask the U.S. government for three billion dollars to bail out his company. As it turned out, they did bail him out. I thought this was bizarre, a travesty of the free-enterprise system, for the government to bail out a company that was producing cars no one wanted to buy. Iacocca actually bullied the government into paying for bad management and corporate mistakes. So, in the sketch, I impersonated Iacocca as the host of a fictitious rock concert which had been cancelled. I pleaded with the audience to send donations in the amount of three billion dollars so we could continue to bring the fine rock acts we had brought them in the past. This was a parody both of Iacocca's plea to H the American government and the status of musical acts in the television business. Everyone in entertainment knew that rock-act shows were free programming. Rock shows like "The Midnight Special," which ran for a while on NBC, were cash cows for the producers. They would charge the network a licence fee and turn around and make the record companies pay I expenses to get their acts on TV to promote their albums. My joke was topped by reality when SCTV actually replaced "The Midnight Special" on NBC a year later.

Rick and I did a number of two-hander routines on SCTV. We did a point-counterpoint on alcoholism with Cronkite and Brinkley which reduced two great newsmen to drunken buffoons. Cronkite and Brinkley were like royalty in the American media. To ridicule them like that was typical of the sort of comedy Rick and I enjoyed. We played Rabbi Karloff and Angus Crock as the Semite duelling the

non-Semite. Karloff belittled Easter, "Why don't you go paint some eggs and Crock responded with, "Why don't you go buy something wholesale?"

In "Play It Again, Bob," Rick played Woody Allen and I played Bob Hope. This sketch tumbled together in about fifteen minutes in the writers' room. Our impersonations were so developed that we seemed almost to be channelling these characters. We'd put on the tape recorder and fifteen minutes later we had the sketch.

It was Rick who came up with the "Irwin Allen Show," named after the celebrated producer of disaster movies. The idea was that Irwin Allen had his own talk show. We had three or four bits inside the piece. In one I played Red Buttons, who is attacked by bees. We thought that Robert Wagner running by on fire in *The Towering Inferno* was hilarious. I don't suppose anybody who has been in a hotel fire finds it funny. Nevertheless, the producers hired a stunt guy out of the crew who volunteered to set himself on fire. They put some flame-retardant gunk on this guy's back. I remember asking a couple of people if this guy knew what he was doing and being assured that the fire bit was under control. So the guy runs by on fire and Rick, as Irwin Allen, says, "Mr. Robert Wagner, ladies and gentlemen."

Afterwards, I happened to be on the side of the set and there seemed to be people in conference. So I went over and found out that the stunt guy had burned his neck and all the hair off the back of his head. I asked him how much they paid him to do this stunt. Fifty bucks. I was appalled. At that time, we were all carrying a tremendous amount of per diems (cash) in our pockets because we were in Edmonton and had nothing to spend the money on. I took fifty bucks from my own pocket and I went around and got fifty bucks from everybody in the cast who had money. We called it "danger pay."

Rick Moranis, *Writer/Performer*

Eugene and I decided to write together one day. He came over to my apartment. He was very particular about what we were going to have for dinner. He decided that he wanted a can of salmon. Salmon on a bagel, or something like that. Now salmon to a Canadian is like tuna to an American. It's a lunch but sometimes you feel like it for dinner. In Canada, salmon is more plentiful than tuna. So

Eugene, this nice Jewish boy from Hamilton, wanted to have a salmon sandwich. And he says to me, "How do you make your, umm, your salmon?" And I said, "I don't know, with a little mayonnaise and maybe, you know, a little bit of onion?" Eugene: "Onion? You ever try just a little, tiny little bit of relish in it?" No, I haven't." "Would you mind if I made the, hmm, sandwich. Tonight?" I said, "Not at all."
Cut to the sink. He's taken the onion, cut it in half, and now he's going to chop it so it'll fall off the onion diced, and he takes the biggest chunk of thumb off I've ever seen in my life. There's blood everywhere! All for this salmon sandwich that I could have made. So, he patches himself up, and he's holding it and stopping the bleeding and there's a couple sketches after that where he's got a big bandage on his thumb. We finished dinner and wrote the Dr. Schekter skit. "[Sings] I know, when I had my accident two years ago, he told me not worry, take it nice and slow. He's your doctor, I'm your doctor, who's your doctor." And Eugene loved this 'cause he was going to play the Dr. Pepper guy and dance!

Above: *Gene and Rick in the Dr. Scheckter Commercial*

I came up with a bit based on the Al Pacino movie Cruising. That movie appalled me. The idea that guys shoved their fists up each other's butts especially shocked me. That was a tidbit of pop culture I had never heard of. So I wrote a sketch called "The Cruising Gourmet." I was dressed in the motorcycle leathers and helmet that the characters in *Cruising* wore. I had a turkey with its legs chained apart and I fist-stuffed it to rock music. People just gasped at how offensive it was. It was probably the most violent and despicable thing that's ever been on the air. I wouldn't have been a bit surprised if they had pulled it. I think it came about because the show was being made in a sort of vacuum. We shot in bulk and the shows were packaged and aired later. We got absolutely no feedback, no response from the audience. And we were shooting nonstop. The crazy thing is, offensive as it was, the sketch made it to air. It even ended up on SCTV Network 90 in a "best of" show.

Above: *The infamous "Cruising Gourmet" Sketch*

In the third season three people from the production ranks became absolutely essential to the creative process at SCTV: Pat Whitley, who had been hired as a line producer in the second season; Marc Giacomelli, who was hired in the third season to supervise post-production; and John Blanchard, the resident director at ITV/Allarcom, whom we inherited when we moved to Edmonton. These three men were so talented that their responsibilities

expanded to include a number of creative functions which the cast was happy to hand over to them.

At first Pat and Marc weren't part of the Edmonton team. There was no money for them and AUarcom felt that they had the jobs of producer and editor covered with their in-house personnel. However, they had never done a show Eke SCTV at ITV. Local news and cooking shows were the extent of their production expertise. So when we blew into town and started laying out our material, the ITV people were overwhelmed, and conflicts immediately arose.

The ITV producer assigned to SCTV was Bob "Hoot" Gibson, a nice guy, but anything but a sketch-comedy producer. As I said, Andrew had given Joe and me producer titles in this third season, partly to describe our increased responsibilities, mainly as an ego-pacifier for me. Joe didn't really care about producing, and when we got to Edmonton and had to start butting heads with the ITV people about how the show should be produced, he wanted the job even less. After a couple of my explosive encounters with the ITV people, it was Joe who came to me and said, "Come on, Dave, let's dump these producer titles and get Whitley in here to help us."

Now Joe and I had wanted Whitley to come with us from the beginning of the third season. The year before, Pat had demonstrated that he knew how to crunch numbers, make deals with crews, and juggle our complicated production schedule. But Andrew said the Edmonton people would never go for this. There was no money and they had their own line producer. However, when we got to Edmonton and faced the reality of the ITV team's inexperience at producing our kind of show, it was obvious something had to be done.

So Pat came out to Edmonton, but unofficially. Andrew paid Pat out of his own pocket, but the catch was that Pat had to keep a low profile. We weren't allowed to refer to him as a producer. His job was just to float around unofficially and make things better and do it without stepping on any toes at ITV. Well, aside from being hard on a person's ego, this sort of invisible job is almost impossible. And it's a real credit to Pat that he pulled it off. His skills at problem-solving were so sophisticated that, in a very short period of time, he had convinced even the ITV people that he was the man to line-produce the show.

In fact, Pat did a lot more than that. He put together the show rundowns, he settled disputes between cast and ITV, cast and cast,

and, later, network and cast. Pat was really the producer NBC kept trying to install on SCTV Network 90 two years later.

To appease the ITV people and allow all their team to keep their titles, Joe and I did give up our producer titles. It was really no sacrifice. Joe and I had enough to do as head writers and, as we got closer and closer to production, we needed a real producer like Pat to do the job while we were in front of the cameras.

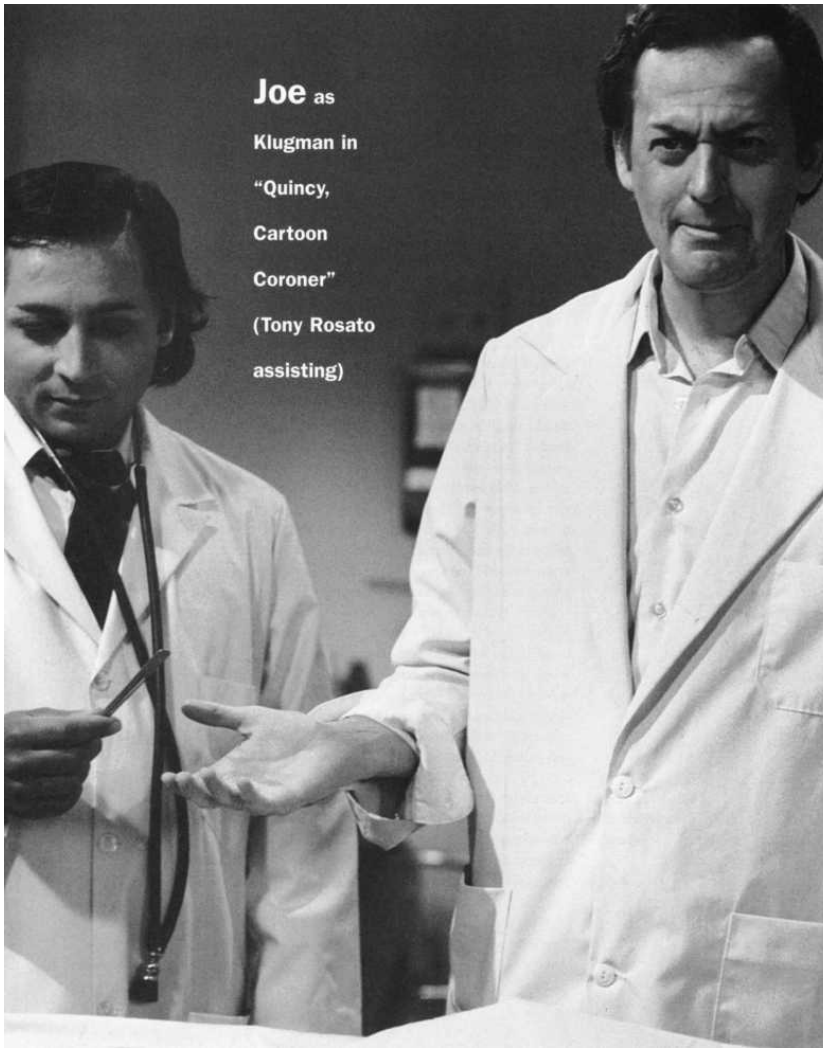
Marc Giacomelli was hired to do post-production in the third season. Most of the cast knew him. He was a freelance producer of radio commercials and, at some point or other, every one of us had done one or two radio spots with him. And we all liked him. He was very quiet, chain-smoked, always wore black, and he had a way of sitting that I've only seen in the Orient. He'd squat down in a kind of "duck-walk" position. I have been in writing rooms where there were not enough chairs and we'd be working long into the night and I'd watch Marc in that crouch of his and wish either that I was flexible enough to do that or that there was another chair. Marc was sharp, always seemed to get the joke, and was easy to work with. Essentially his job was to supervise music and effects that were added to the edited version of sketches in post-production. But because our editor at the time had no experience in editing sketch comedy, Marc ended up lending a hand in editing, too, and ultimately taking over all the post-production.

Marc's comedy taste was pretty solid and we ended up relying on him. In fact, I'm convinced that Marc's work helped shape the writing. Once we saw what he could add to a piece in post-production with music, effects, and editorial decisions, we upgraded the demands we made on him. In "Cronkite's Brain," for example, we needed Superman music and a lot of effects - young Walter's spaceship crashes in a golf course where Brinkley is golfing at night and the child newscaster becomes the protege of Brinkley. When we showed this to Marc he was pulling his hair out in clumps.

Marc Glacomelli, *Post-Production Supervisor*
That sketch ["Cronkite's Brain"] changed the way the show worked. It was one of the most aggressive pieces ever written from a post-production point of view. It broke barriers making demands for visual and audio effects. It was also controversial because no one knew what to make of it. I remember using that sketch to make the point to Pat

Whitley that we needed more money for post.

Many pieces were written in consultation with Marc. We'd ask him what was possible and what wasn't. Rick's Gerry Todd pieces were total "post sketches," and Rick, probably more than anyone else, made the most of what Marc could do. Marc played a big role in the transformation of SCTV from the Global shows to the more ambitious ones of later years. When the show became Network 90 on NBC, he stayed on and post-production became a nightmare of long hours as he scrambled to find all the effects and music for the longer show.



Above: *Joe as Klugman in "Quincy, Cartoon Coroner" (Tony Rosato assisting)*

Marc Glacomelli, *Post-Production Supervisor*
I remember not getting a lot of sleep. One night Pat Whitley called me at midnight and said, "Come in now." The hours and the schedule were unbelievable. Often, we finished the shows so close to air that they had to be sent by satellite to NBC in New York at eighteen thousand

dollars a minute, which was more than the show cost to produce. I remember discussing that with Pat. "Give me the money it costs to beam the shows to New York for post and I'll fly the tapes there myself."

Above: *Joe as Gregory Peck in "Cookery Crock with Angus Crock"*

In Edmonton, we were all experimenting with pieces that were interesting to us. "Cronkite's Brain" was a stream-of-consciousness piece that Rick and I wrote. If someone else had written it I probably would have rejected it, but late in that season we became self-indulgent. The impersonations were pretty good but I suspect that we had reached the limits of audience tolerance with sketches Eke that.

Joe continued to try new impersonations in the third season. His Jack Klugman in "Quincy, Cartoon Coroner" was inspired. Joe focused on the facts that Klugman had an underbite - his bottom teeth stuck out - and he yelled a lot, especially as Quincy. Then he built a funny sketch around his impersonation.

My personal favourite was a sketch where Joe played Gregory Peck as a guest on an Angus Crock cooking show. We took an element from the film *The Boys from Brazil* for this piece, but it was

by no means a focused parody. I reduced the content of the movie to the observation that the old Nazis had taken the jack boots off and were now wearing cowboy boots. But despite relocating to Brazil, they are still up to their old tricks. With this dead-on impersonation of Gregory Peck, Joe came onto Angus's cooking show in a brilliant white suit, looked at the casserole I was making, and said, "This casserole is brown." He then whipped out a giant hypodermic needle saying, "It should be blue," and he injected the casserole with blue dye.

This was really a hideous joke based on Dr. Mengele's horrible experiments with his prisoners. If somebody had slapped me and said, "You can't do this joke. It's in bad taste," I would have backed down, but there was no one slapping me so I put it in. After the dye in the casserole, I had Joe as Mengele/Peck chased off by two Dobermans. Joe was frightened because these were not trained showbiz dogs. They were just two Dobermans from some ranch in Edmonton that were insane enough to chase anyone. Joe was angry with me later because he barely made it to safety before a bunch of grips managed to subdue the dogs.

Makeup, Hair, and Wardrobe

In the first two years at Global, we had made unprecedented demands on the makeup department. This is not meant as an insult to Roger Palmer, who ran the makeup room when SCTV was dumped in his lap. It is just a fact that he had never done the kind of character work which became essential to our show. For that matter, no one in television had done the volume of impersonations and characters that we did. Even the monster hit “Laugh In” had included only a few broad characters that were almost vaudevillian in their simplicity. No impersonator in series television had ever used makeup and wigs to look like the person they were taking off. So in those first few weeks we just ground poor Roger and his wife, Barbara, to a pulp, making demands that they had never heard of or imagined. And, for the most part, they were very good-natured about the tornado that had invaded their makeup room. Then Beverley Schechtman joined the show. She is an artist and the first member of the superb team that later worked with the cast and helped to define the characters we played.

Beverley Schechtman, *Makeup Artist*
I knew the head guy at makeup down at Global [Roger Palmer], I had been doing a show for Gordon Pinsent, a Canadian actor - I was making him look like Mark Twain. I had to build a prosthetic piece and I wanted to practise because I had never done prosthetics before. I went to Global every day to make sure this piece was going to come out 100 per cent. When Second City came there, they asked for a makeup artist. My first stint was for eight days. Eight days turned into eight years.

Bev is one of those people who rise to the occasion. She had never done prosthetics, so she started building wax pieces on our noses to make them longer when we needed them longer. She waxed out our eyebrows and applied fake ones when we needed

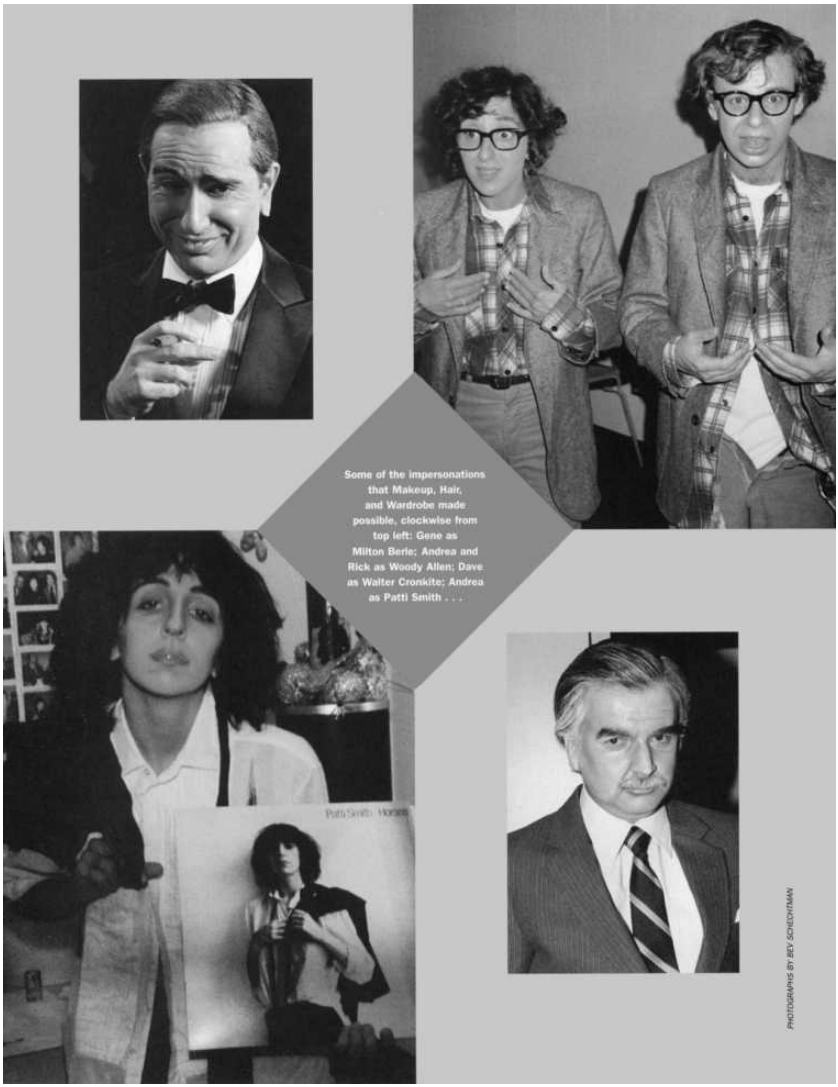
them. She made our hairlines recede by soaping them out. All of a sudden our catalogue of characters started to grow.

Christine Hart joined the makeup team in that second year too. She had artistic skills similar to Bev's, and together they increased the range of characters the cast played on the show. Then Judi Cooper-Sealy joined us as hairdresser and we took another leap forward thanks to her incredible skill with hair and wigs. It's amazing how critical hair can be to capturing a character. And when Juul Haalmeyer joined SCTV Network 90 as the wardrobe master, he knew exactly where to get or how to make the perfect costume for any character.

Juul Haalmeyer, *Costume Designer*
My biggest regret was that I didn't do the first year. I was offered it but I saw what it was that they were going to be shooting. I then calculated that it was going to be eighteen hours a day, seven days a week, and I said I couldn't work those hours for that kind of money so I turned it down. That was my biggest regret. When it finally went to NBC I came on. They had normal money in place, and it turned out to be a hundred hours a week for every cycle. It was deadly. But it was such an enormous pleasure doing the show. And I will regret it until the day I die that I didn't do the first season.

Above: *Judy Cooper-Sealy*

Above: *The makeup team, clockwise from upper left: Judi Cooper-Sealy, Christine Hart, Bev Schechtman, Ivan Lynch*


Some of the impersonations that Makeup, Hair, and Wardrobe made possible, clockwise from top left: Gene as Milton Berle; Andrea and Rick as Woody Allen; Dave as Walter Cronkite; Andrea as Patti Smith . . .
PHOTOGRAPHS BY BEV SCHECHTMAN

Above: *Some of the impersonations that Makeup, Hair, and Wardrobe made possible, clockwise from top left: Gene as Milton Berle; Andrea and Rick as Woody Allen; Dave as Walter Cronkite; Andrea as Patti Smith...*

. . . and clockwise from top left: Dave as Rodney Dangerfield; Andrea as Joni Mitchell; Marty as Montgomery Clift; John as Divine and Marty as David Steinberg

Above: *..and clockwise from top left: Dave as Rodney Dangerfield; Andrea as Joni Mitchell; Marty as Montgomery Clift; John as Divine and Marty as David Steinberg*

This was the team that made it work. When you get makeup, hair, and costume right, and then combine them with the right set and good directing, that's exciting. That really charges you as a performer. You think, "I don't know how to do this impersonation, but I'll do it anyway, because I can't let these people down. I won't be

the weak link in this chain. I won't be the thing that destroys this piece." Everybody rose to the occasion, but it was an evolutionary process. It didn't happen right away.

Joe Flaherty, *Writer, Performer*
The low budget drove Gene and Dave nuts. And rightly so. They were really on Andrew's butt to come up with more money, and to have some people who would work with us on makeup and hair and other things. Once we got Bev and Judi things clicked. I was surprised to find out how much hair meant to a character. Judi would make those damn wigs, or style your hair in a way that reshaped your head to give you a totally different look.

Andrew Alexander, *Executive Producer*
That team of makeup, hair, and wardrobe became critical. Impersonations evolved as much in the chair as on the set. They were all so confident that they could create anything.

When we went to Edmonton for the third season, I insisted that Bev come with us. Something terrible happened when we got there. We had only been in production a day or two when I went into makeup and found Bev crying. I asked her what the matter was. She said the ITV producers in Edmonton had made a deal to have her come out, but when she went to sign it, they offered her a different deal, for half the money. Clearly there had been a misunderstanding but I didn't take the time to hear ITVs side of the story. I went nuts. Andrew had asked Joe and me to be producers and we had stuck our necks out, making deals with essential people like Bev, and now it seemed as if the deals were coming apart. It looked like the whole thing could tank.

I stormed through the halls at ITV and ran into Bob Gibson, one of the producers. I screamed at him and told him they were blowing the deal. He said it wasn't his call, so I went upstairs into the head offices of ITV and burst into the station manager's office. His secretary told me he had someone with him but I ignored her, barged into his meeting and started screaming at him. This wasn't the way we were going to be doing business, I said, and if he didn't

understand that, then he'd have to start with a whole new cast, because I was leaving and I was going to get as many other people as I could to leave with me. Then I threw a chair through a window, stormed out of the office and left the studio.

I started walking along the streets of Edmonton. I was so upset that I left my car at the studio. Edmonton in the winter is flat and bleak and cold, and the idea of walking in that freezing air is insane. Fortunately, Pat Whitley came to find me. He pulled up alongside me in his car, asked me to get in, and started calming me down. Pat was very good at defusing volatile situations. At this difficult juncture, his skills as a line producer and deal-maker, negotiator and diplomat, were essential to the show. Pat fixed the whole thing for me that day and on many subsequent occasions so that I was able to go about the business of generating comedy material and performing.

Andrew Alexander, *Executive Producer*
The relationship with Allarcom became more difficult as the demands of the show expanded. The show was being managed from Toronto and Edmonton, which led to numerous glitches and problems. It all came to a head at a meeting I had arranged with the cast after we wound up production on Cycle II in Edmonton. I rented rooms and a meeting room at the Millcroft Inn, a secluded upscale hideaway sixty miles north of Toronto. This was intended to be a weekend stressreliever and opportunity to get just the cast and myself together to discuss the next cycle. After some minor issues were dealt with, the cast said they wouldn't go back to Edmonton. They loved the crew and production staff but were burnt out by the hotel living and hard commuting between Toronto and Edmonton. This did not go over well with our partner, Dr. Charles Allard. He wanted the show to stay in Edmonton. We eventually worked out a compromise - the show completed one more cycle in Edmonton and then came back to Toronto.

I canvassed some of the cast about this Millcroft meeting and the only one who remembers it is Andrew. The upshot was that we had to go back to Edmonton and drag the whole production team out

there for another session of taping. When I sat again in the makeup chair, it was as if I had never left.

Joe Flaherty, *Writer, Performer*
When you get in the makeup room and start playing around with these different looks, they're just characters that you'd like to do in life. I do think we pioneered a lot of that. A lot of comedy shows use this stuff, tobacco-stained teeth and gapped teeth and short teeth and all different kinds of prosthetics. We would just go in and say, "Give me, let's see, a new chin for this scene." Sometimes you might just have one line in a skit and you'd sit in makeup for an hour and a half, you'd get bushy eyebrows and a ruddy face and look totally different. Nobody would know who you were. Bev would make us walk around with a picture of the character taped on our chests, so that [the makeup artist] knew who it was basically we're supposed to be.

Beverley Schechtman, *Makeup Artist*
I always asked for eight-by-ten pictures. The morning I was supposed to do it, I'd get the picture and stick it on their chest with Scotch tape and ask myself, What do I see here that I can exaggerate to make it look like them? You didn't want to make a rubber mask. You want the people playing the characters to also look like themselves. You want the audience to know it's Andrea or Catherine or Joe; otherwise, you might as well put a mask on them. That's the way I felt about it.

I had a special relationship with Bev. I love her dearly and I admire her talent, particularly her ability to paint another face on top of an actors face. I would watch her in the makeup mirror when she worked with my own face. I would watch her do other actors' faces. She was very subtle in using shading, putty, and makeup. And other than some good press, Bev didn't really get any industry recognition until she won an Emmy for "The Martin Short Show" in 1995.

Above: *Juul Haalmeyer (costume designer), his mother, Trudy, and Dave's son, Jonathan*

Christine Hart joined us in the second season. She was at first glance a very shy little English woman and it was only later, after watching her do some spectacular makeup jobs, that I realized she had a talent just like Bev's. Candy, in particular, took to Christine and went out of his way to get into her chair when he went into the makeup room.

Judi Cooper-Sealy would go into her wig room and create a wig on a dummy head. With one of her wigs or the way she sculpted your hair, Judi would change the shape of your head. Ivan Lynch joined Judi in the hair department in Edmonton. Ivan complemented the team as a talented hairdresser. Of course, this team made the show a production nightmare because doing the makeup and the hair could take two or three hours for every character and this would sometimes eat into production time. But this was where the artistry was. Our impersonations were what SCTV fans talked about. It was what we became known for.

Beverley Schechtman, *Makeup Artist*
I was usually in the makeup room doing someone else, but I always had a monitor to the stage so I could see what was going on. If I thought it would help, I'd go out and make suggestions. I'd say, if you'd turn your head more to this angle you'd look more like the character. They would listen because I had studied the picture and knew what they should be going for. Nobody took offense. Directors were open to anything that made it look better. That's the kind of teamwork that we had. If it looked better or worked better, go for it.

Michael Short, *Writer*
Everyone knocked themselves out. Beverley Schechtman told me once she went home, fed the fish, stood by the door to wait for a friend to pick her up and fell fast asleep standing at the door. She was working almost twenty-four hours a day but just loving it.

Juul Haalmeyer, *Costume Designer*
Makeup and hair - Bev, Christine, and Judi - would come in to see what we had put together for a look and I would visit them to see what they were thinking. It was a dream team. It always meshed. There was never any conflict. If something I'd lined up didn't go with makeup's creation, we'd find something else. It was always a mutual process.

Beverley Schechtman, *Makeup Artist*
We made people aware of the visuals. It wasn't just a funny show to watch, it was visually exciting, because you never knew what was going to happen. I remember Eugene Levy doing Lorne Greene. Christine worked on one half and I worked on the other half and the look came together beautifully. There was none of the rivalry you'd expect.
We didn't have money so we had to improvise. [For example] I got teeth guards for hockey players to make a

mould. I'd then cut it out and make two elongated teeth in the front and paint in the gums. Eugene used that for Milton Berle and it worked beautifully. When Andrea had to play a thirteen-year-old girl, the first thing that hit me was she needed braces. I got the teeth guards out again and made the mould and put flour wire around it to look like braces. We had to make Andrea look like Joni Mitchell and all they gave me was a record album so I worked from that. Then there was Joan Baez. To get Andrea to look like her we had to stuff her upper lip. These were the things we had to think of as we were working.

Bev, Judi, Juul, Christine, and Ivan would have meetings in which they would anticipate our needs and design things so that when we hit the floor, they were ready for us. That kind of teamwork made SCTV a joy instead of a nightmare. We were working ridiculous hours in Edmonton, never less than twelve hours a day, sometimes as many as eighteen. We worked seven days a week, shooting Monday until Saturday, and using Sunday for rehearsal. The schedule was relentless. Having people who meshed as a family and a team was essential. Fortunately, we did.

Bob and Dong McKenzie Take Off

Bob and Doug McKenzie were an accidental creation of the Canadian Broadcasting Corporation. The CBC show was two minutes longer than the American syndicated show because it had less commercial content. So the CBC asked for two minutes of distinctive Canadian programming. Andrew had the hideous job of coming in and telling us this. Whenever anyone came in to give us creative ideas, we would ridicule them. We could be very mean young men and women in that writing room. When Andrew came in with his mandate, Rick and I railed at him. "What do you want us to do? Throw up a map of Canada and sit there wearing tuques and parkas?"

Andrew sat back, smiled, and said, "Yeah, and if you could have a Mountie in it that would be great too."

Not long after, we were on the set in front of a Canadian map, wearing tuques and parkas, frying back bacon, with a Mountie mug sitting in front of us, and we improvised these two-minute Bob and Doug sketches.

Rick Moranis, *Writer, Performer*
Originally we were going to do six, and let somebody else fill the other twenty. We went on the stage with no preparation and we did fifteen. Two of them were lousy, in three we cracked up and fell apart, so maybe six were keepers.

Only a small number of the two-minute shows Rick and I shot as the McKenzie Brothers aired. Because they were all improvised, most of them went straight in the trash. But Whitley immediately saw these little pieces as cost-effective. In an hour of studio time, Rick and I typically came up with about five "Great White North" segments that were suitable for air. Someone, I forget who, came up with the name "Minute Man" for Pat, because he was always looking for minutes to fill the shows and, of course, being conscious of cost,

inexpensive production minutes pleased the "Minute Man" very much.

Cost-effectiveness had a lot to do with the inclusion of the "Great White North" segments on SCTV. If they had been expensive to produce, we might have shot one GWN and left it at that.

Patrick Whitley, *Producer*
I'm sitting in the control room looking down at these two goofs doing their two minutes. And of course I found it hilarious. The crew all thought it was hilarious. And they knocked off about five of these things in about an hour. I was always the minute man, bagged the minutes, we needed the minutes to fill a show. So I went to them afterward and said it would be a big help if we could do a lot more of this. At the same time, Andrew wanted Canadian content in the shows. So they had done Bob and Doug for that reason too, but there was never really any plan to do a whole slew of these things.

Above: *Bob and Doug*

Bob and Doug was not the cleverest thing we did, by a long shot. Other characters we did were much smarter and more worthy of recognition. But Americans love dumb characters. From Laurel and Hardy to Dumb and Dumber, it is an American tradition to celebrate morons. Rick and I stumbled into this realization.

Del Close told me later he believed the McKenzie boys (especially Doug) were antisocial. Doug's idea of a good time was to put a mouse in a beer bottle and try to rip off the beer company for money. He would give the audience tips on how to thwart the government or rip off large corporations. I hadn't realized it, but there was a thread of anti-establishment and rebellious stuff in a lot of my comedy.

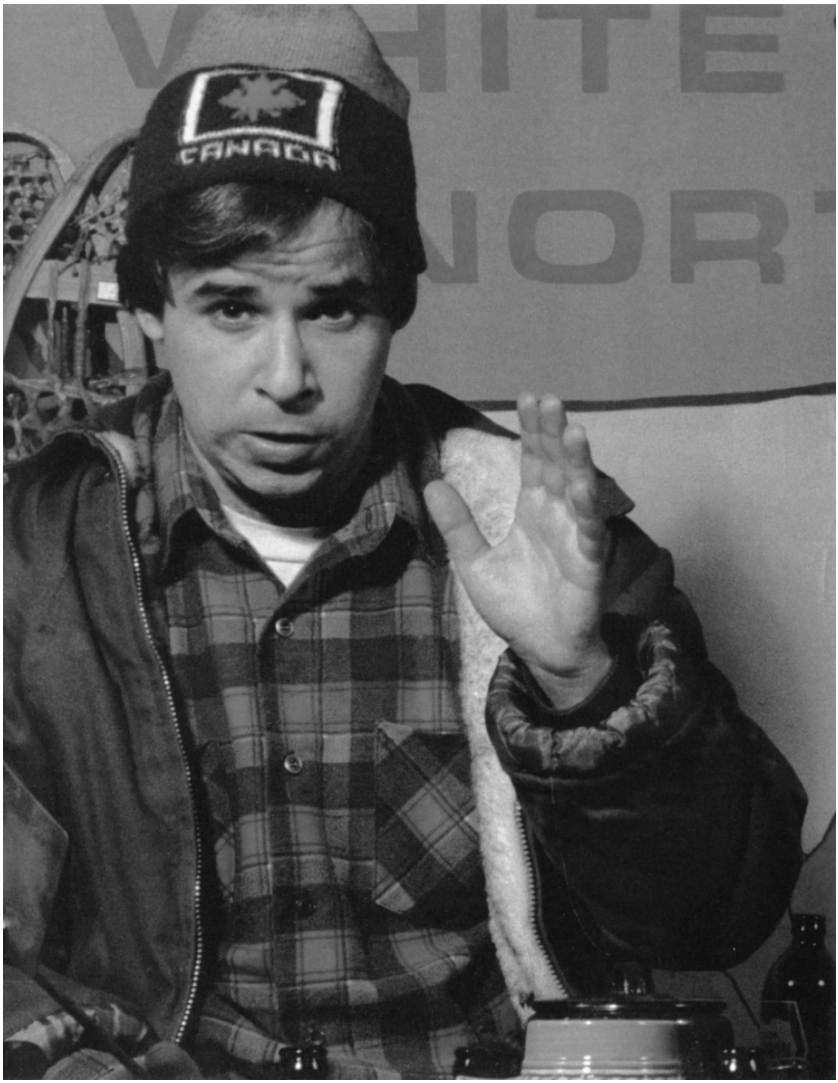
Del Close, *Second City Stage Director*
There was a very strong fuck-you aspect to Bob and Doug McKenzie. These were not just dopey guys. Doug McKenzie was an extremely antisocial man. He was always happy to pass on information about how to disable parking meters. He carried on the late-'60s, early-'70s tradition of social activism in the States, when a really hip, revolutionary act would be to rent a safety deposit box in a bank and take a frozen carp and leave it there. Of course it would thaw, and nobody in the bank would be able to get it out, and in the meantime the bank would be filled with the odour of rotting fish. This is Doug McKenzie's brand of social activism.

Back then, we were doing Bob and Doug McKenzie essentially as filler. We had no idea at all that anyone liked it until we got a call from someone who wanted us to come to Regina. We were to be the guests of the cheerleaders for the Saskatchewan Roughriders, a football club. Guests of cheerleaders, we thought. Hmmm, how bad could that be?

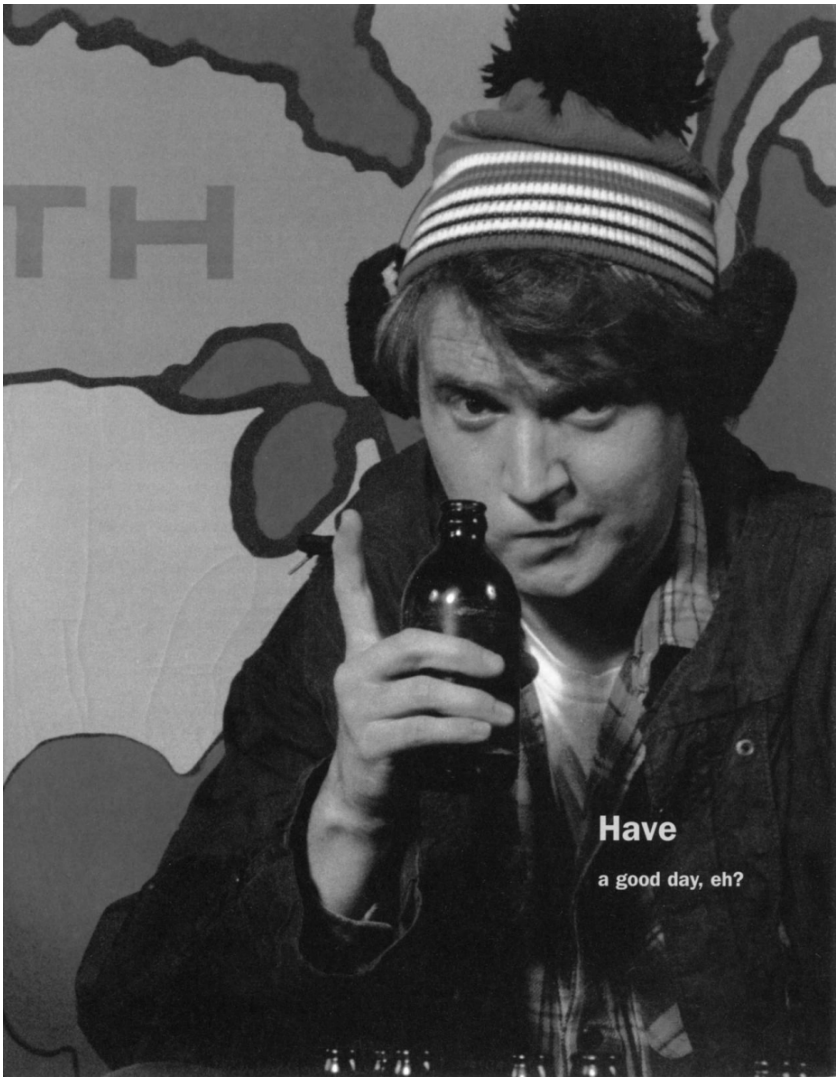
When we got there, we were absolutely shocked. There was no jetway at the plane door for passengers to disembark; you came down the roll-away stairs onto the tarmac. There were hundreds of Bob and Doug McKenzie fans there cheering us. They were all shouting, "you hoser," and all the things that we had been saying on the show. I had never experienced any contact with an audience

during my three years at SCTV. None of us had. This was the first time and Rick and I were stunned. The concept of fans was completely foreign to us. On the way back to Edmonton with Rick, I said that we should do something with this. Rick said, "Yeah, we should do a record."

Above: *Doug*



Above: *Bob...*



Above: *...and Doug*

Above: *Bob and Doug*

So the idea for the album was planted in 1980, when we were taping in Edmonton, but we didn't actually do it until the summer of 1981. Ironically, sometime in 1980 we talked to other cast members about doing a cast album and we even urged Andrew Alexander to get involved, based on the feedback we had received for Bob and Doug. But nobody seemed interested. We dropped the idea and didn't pick it up again until we came back to the Network 90 show.

Rick Moranis, *Writer, Performer*
We started running them in that third season, and it grew! Mail came, and the requests came for pictures, posters, and paraphernalia. Then Perry Goldberg, a kid I went to Hebrew school with who was working at Anthem Records, called me up and said, you guys should do an album. Five thousand dollars later we did an album. Improvised in the studio.

Marc Giacomelli is the unsung hero of Bob and Doug's fame. When we decided to do the album, we knew it had to be improvised, because otherwise it would never get done, but also because Bob and Doug had only existed up to that point in the improvised environment of their two-minute bits on the half-hour show. So, once the decision to improvise was made, the next question was, "Well, who's gonna edit this shit?" I thought of Marc because he had done a lot of audio editing for our improvisational radio commercials. I trusted his laugh. When Marc laughed, it was because it was funny, not because he was sucking up to you.

Marc Giacomelli, *Post-Production Supervisor*
The first session for the McKenzie album was at Sounds Interchange in Toronto where the Stones, Queen, and Kiss had recorded. We were on a **Break** from taping [SCTV] which is why we were in Toronto. We re-created the set from the TV show where Dave and Rick improvised the two-minute bits and the session went for about four hours. We had some cold beers there and I remember laughing as Dave and Rick gradually got more and more loaded. I never saw Dave or Rick drunk before or after that.

Marc took several hours of improv ravings and somehow edited it into an album. I remember when he played it for us we looked at each other and shrugged, "I dunno. Do you like it?"
"I dunno. Do you?"
We had no idea if anyone would like it or not. Marc was the only one who gave a solid opinion. "It's great," he said, "and people will love it!"

Marc Giacomelli, *Post-Production Supervisor*
I played the edited cut of the album for Rick and Dave at the third-floor office we had on Yorkville Avenue. Neither of them knew what to make of it. Dave's brother, Ian, was there too, and he wasn't sure of it either. So I said, Let's play it for the record company and see what they have to say. If we had to do another session we would need them to give us more money. I think the whole budget for the album was a thousand dollars. It was pathetic.

We had the record with Anthem Records, an independent record label based in Toronto, and we figured if we sold ten thousand that would be great. Next thing we know, we have a deal with PolyGram in the United States and our record has airplay. This was partly Rick's doing because he insisted we needed a song on the record. As a former DJ he knew we would never get top-forty airplay on the radio without a song. I thought the way to do a spoken-word comedy album was the way Bill Cosby had done them. But Rick was right and the song, "Take Off," got airplay and it rocketed up the charts.

Above: *Bob and Doug*

Marc Giacomelli, *Post-Production Supervisor*
I remember Rick saying the album needs a hit single. We actually called it that on the album. That was the joke. And then it did become a hit. It actually became the number-one song in Canada and broke top ten on the U.S. charts. Dave and Rick came up to those Yorkville offices and Carey [Crawford] and Jonathan [Goldsmith], who wrote the music, just sat around and played the song for them. They made some suggestions for lyrics and we brainstormed some additional music ideas. It was like Tin Pan Alley. Four guys sitting around writing a song. It was great.

Above: *The offending headline on the cover of Rolling Stone, 1982*

After the album came out, there was a headline on the cover of Rolling Stone which read, "Bob and Doug McKenzie - SCTV's Best Joke." This made the hair on the back of my neck stand up. I realized then what a horrible thing this was going to be for the rest of the cast - and for us when we had to face them. The success of the McKenzie Brothers became a real burden.

Paul Flaherty, *Writer*
That show was always such a group effort that to have those two characters singled out was unfair. They weren't even the best characters. But that's the way it is with pop phenomena. It didn't matter whether they were the best characters or not, those two characters caught on. All of a sudden, the McKenzie Brothers became in people's minds what SCTV was. Naturally that caused problems.

Andrew Alexander, *Executive Producer*
I wasn't oblivious to it. I just thought we were so used to dealing with cast conflict that when Dave and Rick's characters started becoming more popular, it was another kind of problem, another conflict to deal with. But it did bring a certain focus to the show, which helped when we were trying to keep the show on the air. I never saw it as a negative. I saw it as a positive because it was a way of keeping the show profiled.

Ironically, Bob and Doug McKenzie would not have been so big if Joe Flaherty hadn't gone to Italy. Everyone was under tremendous pressure while we were taping the third season. The tension really got to Joe, who took off to Italy towards the end of the taping session. For him to leave the cast in the lurch in the middle of a shoot was a shock. We knew Joe was a kind of quirky, offbeat character, but this was a new one even for him. We had to recast and rewrite a lot of stuff Joe had been slated to appear in. And Joe's absence prompted us to inject some of the McKenzie Brothers pieces into American shows to fill time -pieces originally intended only for the Canadian shows. By that time SCTV was running on a lot of affiliates owned and operated by NBC right after "Saturday Night Live." We were getting exposed to a larger syndication audience than we had before. And Bob and Doug caught on in the States.

Above: *Ian Thomas with Bob and Doug*

Marc Giacomelli, *Post-Production Supervisor*
I had to hang around at the Van Winkle Hotel [in Edmonton] waiting for Joe to come back from Italy because we were going to tape a bunch of Count Floyd pieces and Guy Cabellero intros to make up for the material that was dumped when Joe took off. It was weird. Joe was all by himself in that studio that had been so busy before the others left.

Joe Flaherty, *Writer, Performer*
I had to come back to Edmonton by myself and improvise about forty-five minutes' worth of material. I did a lot of Guy Caballero intros, some Alki Stereopolis sketches, and some Count Floyd bits. In fact, one of the Count Floyds that I did, "Blood-sucking Monkeys of West Miflin," got a lot of good feedback. Nothing was written. I improvised the whole two days' worth of material. It was pure guilt that put

me there. I felt real bad about leaving everyone in the lurch, but I worked very hard and I didn't get paid.

When we started Network 90, NBC requested that Bob and Doug be part of the show because U.S. audiences had been exposed to them in the previous season and they had received mail. Even though Rick and I had got some feedback that time in Regina and a little bit of mail, when the Bob and Doug thing took off in a big way, it took off in the States, not Canada. The records sold in the United States before they sold in Canada. The popularity of the McKenzie Brothers soared in the United States before it did in Canada. Americans loved it, embraced it, and bought the records, and Canadians reflexively followed suit.

FOR WEEK ENDING MARCH 27, 1982

Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard. ARTIST / Title / Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	35	THE GO-GO'S Beauty And The Beat I.R.S. SP-70023 (A&M)	RCA	▲	8.98	
★	2	20	THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062	CAP	▲	8.98	
☆	3	15	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	IND		8.98	
☆	6	24	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	●	8.98	
5	5	34	JOURNEY Escape Columbia TC 37408	CBS	▲		
6	7	23	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
☆	8	22	OLIVIA NEWTON-JOHN Physical [illegible]	MCA	▲	8.98	SU
8	4	36	FOR[illegible] 4 Atlantic SD 16999	[illegible]	▲	8.98	
★	9	12	BOB AND DOUG McKENZIE Great White North Mercury SRM-1-4034 (Polygram)	POL	●	8.98	
[illegible]	10	20	LOVERBOY Get Lucky [illegible]	[illegible]	[illegible]		
☆	15	3	SIMON AND [illegible] The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98	

Above: *Bob and Doug make number nine in Billboard's Top LPs and Tapes, 1982*

Rick Moranis, ***Writer, Performer***

We sold 350,000 records in Canada, which is equivalent to three and a half million in the U.S. We sold 650 thousand copies in the States. It was the last comedy record to make the Billboard top ten. It was after all those Robert Kleins and George Carlins and everything like that. It was over

after that, no more comedy. And we barely did it. We did it because there was music on it. You can't do a comedy record any more. Now it's video performance that comedians are doing.

The Canadian record company thought it would be really good to have a hoser parade. Rick and I were appalled by the idea. Since we couldn't get the record company to cancel the parade, we made sure that there was also a record signing. We went to a record store in Scarborough. Then the parade went from this store to Sam the Record Man on Yonge Street in Toronto.

We knew we had made a mistake when we saw the size and mood of the parade. We saw all these kids in cars with six-packs and banners that read, "TAKE OFF, EH, YOU HOSER." I'm not talking about one or two cars, I'm talking hundreds of cars. And Rick and I are saying, "Oh, my God. This is embarrassing." We got to the Don Valley Parkway and the cops had closed it to all other traffic. They routed the parade on the parkway because it has relatively few access points and exits and they could control it better. All these kids were drinking beer while driving. I was worried for them and I was worried for us - worried that people might get the idea that Bob and Doug condoned this or worse, that there would be an accident.

Up to this point on SCTV, I was always in control of my own material. Now all of a sudden the network is saying, "Do a Bob and Doug wraparound. Bob and Doug are really popular. Do Bob and Doug." The pressure was relentless, and the other cast members resented our popularity and the money we made on the album. I didn't want to lose these people's friendship. I loved them. They were my family. I learned overnight how fame and money can distance you from friends, and it bothered me.

Then it was Christmas and I went Christmas shopping. I had to leave the stores without buying any gifts because so many people were screaming, "Take off, you hoser." "Hey, hoser, can you sign this?" "Hey, come here, you hoser." I was losing my privacy. That had never happened to me before. I had always been able to move through a crowd. People might recognize me, but I could accomplish what I needed to accomplish. Up until that time, I had enjoyed the fruits of semi-success without paying any real price.

Rick Moranis, *Writer, Performer*
I remember feeling like the Beatles, landing at airports and meeting screaming people, and not being able to walk down the street. We were mobbed everywhere we went. One day I picked up the Saturday Toronto Star and on the cover of the travel section there was a picture of Dave and me riding the space shuttle. A travel reporter had asked Dave what Bob and Doug's dream vacation would be and he said the moon. Dave hadn't even told me about it so when I saw it, I was surprised. Everything we did was news. In the U.S., we were like a pale version of the Blues Brothers or something. We were another successful comedy team. But in Canada we were legendary.

Bob and Doug became our ticket out of SCTV. Not that either Rick or I were looking for a way out. We loved the show. But the Network 90 shows became such a grind that it was easy to lose sight of what originally drew us to the show. And Bob and Doug seemed to provide new and exciting opportunities for us to play in other arenas like the recording industry and movies.

SCTV Trivia Quiz: Round 4

The SCTV trivia quiz was devised by Claire Verret and Jason Stable at a time when the material was still fresh in our minds. Now, when I look at some of these questions, I'm stumped. The questions have been divided into six groups or rounds of 140 questions each. This chapter contains both the questions and the answers. Just click each question to see the answer in a pop up window on your eReader. Enjoy. If you wish to skip to the Round 4 answers in Appendix A, just click here.

Questions

1. What song did the Recess Monkeys sing on the "Pre-Teen World Telethon"?
2. Who were Merv's guests before the spaceship landed, on "Merv: The Special Edition"?
3. What Intellivision game did Merv beat George Lucas at?
4. What song did HAL sing on "Merv: The Special Edition"?
5. What does Bob Hope plan to do in order to foil attempts at writing an unauthorized autobiography about him, as seen in "Pet Peeves"?
6. What play did the Mercury III Players perform?
7. Name the three astronauts who perform for the Mercury III Players.
8. What problem caused them to abort the completion of the play

by the Mercury III Players?

9. What words did Norman Gorman teach in "Conversational New Yorkese II"?
10. Who was Dr. X's partner?
11. What is the name of the host of "Just for Fun"?
12. What question did Stan Kanter ask all of his guests on the first episode of "Just for Fun"?
13. Who were the guests on "Just for Fun"?
14. What instrument did Mrs. Falbo play on her visit to prison?
15. What headache remedy did Gene Shalit promote?
16. What is the name of the nurse that Dr. Sabian goes out with?
17. What "revenge" did they use to get back at people who talk in movie theatres?
18. What is Gil Fisher's wife's name?
19. What type of "hunting" trip did Gil take Third World on?
20. Where were Gil Fisher and Carl Perkins going fishing?
21. What did Carl Perkins give Gil Fisher as a gift?
22. What audiogames did Gerry Todd play?
23. What was Charlie cooking in his kitchen?
24. What dish was Harry Wok preparing?
25. What was Harry Wok's assistant's name?
26. What was the name of the victim in "Wok on the Wild Side"?
27. What did Nostradamus's peers call him?
28. What was the name of the gang that attacked Bill in "Love

Slaves of the Southwest"?

29. Doug Caterall tried to sell which station character a condominium?
30. What dessert item comes in a Big Dude turkey dinner?
31. Who was the football radio announcer in "Mean Joe Greene Playhouse"?
32. What was the name of the little boy that Mean Joe Greene was playing football for?
33. Name the professions that Frank Levine offered in his "One-Stop Lifestyle Services."
34. What adventure series did Soapy Maxwell write for?
35. Who was a Cubs fan in "Soapy Maxwell"?
36. What was the name of the "typical American teenager" in "I Was a Teenage Communist"?
37. What club was "Murray Lenin" president of?
38. Who directed "Jerry Lewis, Live on the Champs Champs-Élysées?
39. What breed of dog was Nosy?
40. Name the son of the hippie couple who wanted to change his name in "Lipschitz & Lipschitz."
41. What show did the producers of "Turk Gruman" bring to the audience prior to "Turk Gruman"?
42. Why wasn't the homely girl in "Afterschool Surgery" going to the prom?

43. What was the homely girl's name in "Afterschool Surgery"?
44. What product did Angie Dickenson promote?
45. In "3-D Stake from the Heart," what was Dr. Tongue going to turn his castle into?
46. What word had Bruno never heard Dr. Tongue say before, when Tongue couldn't find the camera to do the 3-D effect?
47. What was the name of the costume designer in "3-D Stake from the Heart"?
48. What famous actor took the small part of the ringleader for the villagers in "3-D Stake from the Heart"?
49. What was the name of the union leader who appeared on "Nightline Melonville" to discuss unemployment?
50. What was the name of the congressman who appeared on “Nightline Melonville" to discuss unemployment?
51. What bodily function did Libby keep checking during her exercise show?
52. What two **Break**fast-cereal products are made at LaRue Foods?
53. Who did Norman Mailer pick a fight with during the Tyde commercial?
54. What business do the Schmenges operate?
55. Who is the famous guitarist who used to be in the Happy Wanderers Band? (There is now a ballroom named after him.)
56. On what holiday does it seem "the whole world wants to be

Leutonian"?

57. How much does a trip to Leutonia cost, through Schmenge Travel?
58. What is the name of Yosh and Stan Schmenge's record album?
59. Where was Bob and Doug's "dressing room"?
60. When Edith Prickley gets frustrated, what activity does she do to relax?
61. Who was the leader of the "Great White North" orchestra?
62. What famous "brother" team did Bob and Doug play in the comedy-sketch segment of their special?
63. Who was Edith Prickley's co-star in "Prickley Heat"?
64. What military "outfit" were all the "cats" formerly in, in "Maudlin's Eleven"?
65. In "Maudlin's Eleven," what club did Bill Needle play at?
66. What was Bill Needle's big song that he sang at the club in "Maudlin's Eleven"?
67. What was Bill Needle's wife's stage name?
68. In what studio did they shoot "Make Room for Daddy"?
69. What was Sammy's job during the heist in "Maudlin's Eleven"?
70. When the lights went out in "Maudlin's Eleven," what show did William B. tell the security guard he worked on?
71. What play were the actors performing in "Shake 'n' Bake"?
72. What is the name of the establishment in which you find

LaRue's isolation tanks?

73. What show does Johnny LaRue watch in his isolation tank?
74. What holds Convert-a-Toupe in place?
75. In "The Days of the Week," where did Sue Ellen work?
76. What position does Dr. Wainwright hold at the hospital?
77. In what town is "The Days of the Week" set?
78. What malady did Billy McKay suffer?
79. Where did Zach Harrington say he was from, and what "experiment" did he want to conduct?
80. How long did Clay Collins have to live?
81. Who did May Madlock's husband run away with?
82. What is the motto at Al Peck's Used Cars?
83. What other microphone products are available from the people who brought you Mr. Boom Microphone?
84. Why does Finnish's Meats have a rainbow?
85. From where did Guy make his entrance at the "Awards Show"?
86. Who explained the balloting procedures at the "Awards Show"?
87. Who Is the producer of "The Sammy Maudlin Show"?
88. What show was supposed to have won best performance in a dramatic series before Rawl and Guy switched the envelope to "Hill Street Blues"?
89. What award did Liz Taylor and Johnny LaRue co-present?

90. Who did the audience want to win Newcomer of the Year over Skip Bittman?
91. What song did Guy and Rawl sing in prison?
92. On what magazine cover did Harry, the guy with the snake on his face, appear?
93. What were the three pairs of identical look-alikes?
94. What special sale were Tex and Edna promoting when Tex walked off?
95. What famous Melonville stage actor auditioned for Edna Boil as Tex's replacement?
96. What was Edna Boil selling when Edith Prickley was filling in for Tex?
97. What rock star auditioned as Tex's replacement?
98. What was Edna's new title when she married into royalty?
99. What is Tommy Shanks's grandson's name?
100. Who is the producer of "Pre-Teen World"?
101. When Harry advertised his "Library of Distinction," what book did he read an excerpt from?
102. Who played the lion in "0 Henry"?
103. What are the only words Bob Hope knows in Swedish?
104. Name six shows in which dummies have been spun around in the air and thrown?
105. What is the name of the pay cable TV system that Caballero invested in?

106. Who sang at Connie Caballero's wedding?
107. Who received on-screen credit for directing "Maudlin's Eleven"?
108. What did Orson Welles use to build his monolith on "Merv: The Special Edition"?
109. Who was Tibor the Talking Tractor a reincarnation of?
110. Who fixed the SCTV satellite?
111. What station character was the resident writer at SCTV?
112. Who was the first character to die in "The Days of the Week"?
113. What did Bob and Doug give each other for Christmas?
114. Who did Slim Whitman play In "Indira"?
115. Who recorded the album "Wake Up and Love Me"?
116. What did the pigs deliver in "Deliverance"?
117. Who sounded like a "seal in heat" or a "moose with sinus problems"?
118. What kind of shoes did a co-host of "Today Is Moscow" wear?
119. What is Mrs. Falbo's first name?
120. What was Elizabeth Taylor's pet peeve?
121. What is Alexis Shannon's favourite expression?
122. What colour is Big Jim McBob's hat?
123. Which of Bruno’s shoulders is humped?
124. Name two different occasions when SCTV characters have done a reading (though "loosely") of "'Twas the Night Before Christmas."

125. In the OPENING to "The Days of the Week," which "day" comes up first?
126. How many warts does Bruno have on his face, and where are they located?
127. What were Pavarotti's three pet peeves?
128. What was Morgan Fairchild's pet peeve?
129. Who was the guest moderator on "3-D Firing Line"?
130. Who offered a fun-filled full day and two nights of frolic in the heart of the glitter that is downtown Las Vegas - for only $229?
131. Who were the guests on "Dusty Towne's Christmas Show"?
132. On what album will you find the songs "I Will Wait for You," "It's Now or Never," "Love is a Many Splendored Thing"?
133. Who was John Huston directing when he took time out to make a commercial?
134. What was the warden of the Prison Choir's favourite song (and his wife's as well)?
135. What game did the children play in "Pepi Longsocks"?
136. How many Golden Globe awards did Gerry Todd win?
137. What was the Prison Choir's first album?
138. In the OPENING to the first ninety-minute SCTV episode, what was each cast member doing before being "summoned"?
139. What were the two prizes on "Steeplechase"?

140. On which finger does Bobby Bittman never wear a ring (except in the early days...)?

Answers

1. "Gone So Long."
2. Three congressmen and their wives.
3. Boxing.
4. "A Bicycle Built for Two."
5. He's going to live forever.
6. *Murder in the Cathedral.*
7. Buzz Aldrin, Rusty Schweiker, Alan Shepard.
8. The portcullis would not open.
9. Shower, super, lawyer.
10. The Invisible Man.
11. Stan Kanter.
12. "What woman would you like to be stranded with on a desert island?"
13. Aleksandr Solzhenitsyn, Betty Friedan, Aaron Copland.
14. Guitar.
15. Bufferil.
16. Dee Dee.
17. Use glue on popcorn instead of butter.
18. Whitey Fisher.
19. Antique hunting.

20. The Northwest Territories.
21. Two steaks for his black eyes.
22. Basketball, Baseball, Galactic Wars.
23. Sausages.
24. Chicken with mushrooms and brandy sauce.
25. Reilly.
26. Margot Chandler.
27. Mr. Know-It-All.
28. The Phoenix Nymphomaniacs.
29. Brian Johns.
30. Pineapple upside-down cake.
31. Earl LeMaze.
32. Billy Joe Wiggan.
33. Doctor, lawyer, accountant, dentist, golf pro.
34. "Jack Butler Adventure Series."
35. Herr Frommlich.
36. Eddie Davis.
37. Duke Snider Fan Club.
38. Martin Scorsese.
39. Short-haired terrier.
40. Moonshadow.
41. "Nic Wry: Accountant."
42. She had to attend a MENSA meeting.
43. Cheryl.

44. Fancy Free Every Waking Hour Undershields.
45. A casino: Tongue's Palace.
46. "Diffuse."
47. Mona Melman.
48. Robert Duvall.
49. Wayne Mock.
50. Vernon Shaffer.
51. Her pulse.
52. Fish Flakes, and Frosted Fish Flakes.
53. Gore Vidal.
54. Schmenge Travel.
55. Linsk Minyek.
56. The Rites of Spring Festival.
57. $9,500.00.
58. "The Happy Wanderers Looking Back."
59. The linen closet.
60. A luge run.
61. Don Costa.
62. The Czech Brothers, from "Saturday Night Live."
63. Charles Bronson. Not the movie star, just a guy with the same name.
64. The 23rd Airborne.
65. The Blue Angel Burlesque Strip Tease.
66. The theme from *Exodus.*

67. Honey-Pie Traynor.
68. Desilu.
69. Pick up the loot in a garbage truck.
70. "The Red Skelton Show."
71. Hamlet.
72. Johnny LaRue's Discount Deprive-O-Rama.
73. "The Three Stooges."
74. Velcro implants.
75. The Cafe.
76. Chief of surgery.
77. Pleasantville.
78. Amnesia.
79. He said he was from the Pentagon, and wanted to conduct experimental chemical warfare.
80. Two weeks.
81. A belly dancer.
82. "Every car has a story."
83. Mr. Fishpole, Mr. Floor Model, Mr. Lavelier, Mr. Dish Mic.
84. Because the meat is jam-packed with chemicals.
85. His wheelchair was lowered from the ceiling.
86. Rawl Withers and the Juul Haalmeyer Dancers.
87. There is no producer.
88. "Vikings and Beekeepers."
89. Best Special Effects.

90. Timothy Hutton.
91. "Sometimes I Feel Like a Motherless Child."
92. Fortune Magazine.
93. Bellhops, cheese hostesses, OPEC oil ministers.
94. Lawn Ornament Daze.
95. Seth Dick III.
96. Tex's clothes.
97. Keith Emerson.
98. The Countess Boileena.
99. Raymond Shanks.
100. Barry O'Black.
101. "Spank Me, Stewardess."
102. Hugh Betcha.
103. Greta Garbo, Bjorn Borg, and Volvo.
104. "Dutch of Duke Street" ("Masterpiece Theater Tri-Promo"), "Gaslight," "Pepi Longsocks," "Gangway for Miracles," "Lust for Paint," "Mel's Rock Pile" (with the Queen Haters)...
105. Ugazzo Home Vision.
106. Johnny Pavarotti.
107. Hy Averback.
108. Stove-top Stuffing.
109. Nikita Khrushchev.
110. Red Rooster.
111. Ernst Kirsch.

112. Mayor Shubb.
113. Smokes.
114. Punji Gueverra.
115. Ethel Merman.
116. Headcheese and film.
117. Brenda Vaccaro.
118. Potemkins.
119. Betty.
120. Handshaking.
121. "Excellent" or "decent."
122. Red and black checked.
123. His left shoulder.
124. Dusty Towne, on her "Sexy Holidays" special, and Count Floyd, on his "Scary Little Christmas" special.
125. Monday.
126. Two warts, a little one with hairs just under the inside corner of his right eye, and a large one under the outside corner of the same eye.
127. That North American barbers don't do nose hairs without being asked, that you can't get Beatle boots anymore, and drive-in banks.
128. How hard it is to find ammunition for her antique guns.
129. The Pittsburgh Midget - Steve.
130. Stan and Edna Boil.

131. Divine, Marcie (the Solid Gold Dancer), Odette, and the Juul Haalmeyer Skaters.
132. "For Lifers Only" (The Prison Choir's LP).
133. Shelley Winters.
134. "Torna Sorrento."
135. Jump the Weeds.
136. Fourteen.
137. "Songs of Defiance."
138. John - Meatmarket; Dave - Recluse Writer; Joe - Gardener; Eugene - Tailor; Andrea - Brownie leader; Catherine Student; Rick - Shopper.
139. Lamps and lightbulbs.
140. Middle finger, left hand.

Network 90

I was in Los Angeles with Pam, whom I later married, when Network 90 started. She was a casting director on SCTV. Rick in L.A. too. Some time earlier, Rick and I had been to see Harvey Shepherd, the president of CBS, whom I knew from the "From Cleveland" show, to pitch an idea. He had shown some interest and we were discussing the show with CBS. It looked really good. Rick and I were going to do this two-hander, a half-hour prime-time show. Then John Candy called and asked us to come up to Toronto for a ninety-minute version of SCTV.

Catherine was in Toronto and so were Gene, Joe, and John. John's "Big City Comedy Show" had gone in the dumper so he was looking for a gig, and he had separate discussions with NBC before calling any of us.

Joe Flaherty, *Writer, Performer*
It was one of those impetuous things. Before NBC ordered Network 90, we were sitting around planning how we might do the show again and I decided to call Brandon Tartikoff. I told him that we wanted to bring SCTV to NBC network. He told me, in a carefully worded way, that he had been talking to Irv Wilson (VP, NBC) about that very possibility. SCTV had been running in syndication on a lot of NBC stations following "Saturday Night Live" and it was getting good numbers. It wasn’t long after that phone call that we found out NBC wanted SCTV on its network schedule.

110 LOMBARD ST.
TORONTO, ONTARIO, CANADA
M5C 1M3 (416) 863-1162

June 2, 1981.

Peter Calabrese,
N.B.C.,
3000 W. Alameda Ave.,
BURBANK, Ca. 91523.

Dear Peter:

I was extremely pleased with our meetings last weekend, and feel very positive about the direction we are all going with respect to SCTV Network/90.

I thought it wise to document our ideas, confirming those items that were discussed.

(1) FORMAT:

The format of the show will revolve around the feel of a programming day eminating from a Network, as opposed to a television station within a Network.

The elements within the show (i.e. Opening, Sketches, Promo's, Commercials, Bumpers) will continue to emphasize the feel of the SCTV Television Network.

(2) OPENING:

The opening of the show will be changed. The theme will stress the beginning or "Sign On" of a programming day a the SCTV Network. Billboarding of the cast will feature clips from each particular show, stressing either stati characters or recurring characters that the audience wi begin to identify with.

Prior to the Opening, there will be either a Commercia Public Service Announcement, or some other type of tea that will serve to hook, or perhaps even confuse, the audience coming off of Carson.

.../c

Once again, Peter, I feel the time we spent toge constructive and that all of us together can ma the success it deserves to be.

cc: Irv
Nan
And
Dou
Lu

Yours sincerely,

Patrick Whitley,
Supervising Producer.

The letter to Peter Calabrese at NBC confirming the network deal

Above: *The Letter to Peter Calabrese at NBC confirming the network deal*

NBC wanted to do a deal with John. Later, we found out that NBC saw SCTV Network 90 as John surrounded by the rest of the SCTV cast working as an ensemble company of support players. To John's credit, he never went along with NBC's concept. He made a much more equitable arrangement in every respect except financially. John got a better money deal than anyone else. He felt justified in doing this because he always felt he had been screwed by Andrew in the first season. This was John's payback time. NBC made its deal with John. The rest of us made our deals later with Andrew Alexander.

Andrew Alexander, *Executive Producer*
John and I had a rollercoaster relationship that resulted in John's decision in 1978-79 to leave SCTV and mount his own show, "Big City Comedy," with Bernie Sahlins as producer. In 1979, John hired an attorney, Claire Burrill. When John returned to SCTV in 1980, Burrill in a sense came with him, representing not only John but also Joe Flaherty and five of the writers. The presence of a lawyer mediating many of the day-to-day developments at SCTV was, from my point of view, unwelcome, but something I and the show had to live with for a number of years. The relationship between John and Claire Burrill eventually came to an end around 1990. John and I resolved our differences in 1990 and developed a strong friendship that carried through to his death.

So John Candy called me in L.A. and said, "Come on, come on. We got to do the ninety-minute show." None of us who got John's call knew where all this was going but it was a call from a friend and that's hard to ignore. When we came back to do SCTV Network 90, we'd been away from each other for a while. We all had gone off and worked more or less independently. Now when we sat down it was as if there were guns on the table. Rick and I were the last ones to show up in Toronto. We were a long time negotiating our deal because we had this thing with CBS and were unsure whether we were going to join or not. When we got up there, they had been writing for some time, but nothing had gone through. Andrew hired

some writers but everybody was sort of facing off and checking each other out. We wondered, too, what it would be like to do a network show. This is something we had all hoped for from the beginning, but now that we had made it into the big time, it was strange to notice how unsure and tentative everyone was. We were looking at each other and saying, "Do you think that's funny? I don't think that's funny."

The first writing deadline was approaching. NBC executives Nancy Geller and Peter Calabrese couldn't get anywhere. They asked Andrew, "How come we don't have any scripts?"

Andrew said, "They're just sort of staring at each other in there." Andrew hired a bunch more writers: Doug Steckler, John McAndrew, and Bob Dolman (Andrea Martin's husband), as well as others. They were banished to another floor. Initially, they weren't even in the same building as the cast.

So we were, once again, writing in Toronto and shooting in Edmonton. The plan was to write all the material for the ninety-minute shows in Toronto and then go to Edmonton and shoot. But the writing moved slowly and we ended up moving all the writers out to Edmonton along with the actors to finish the job.

Above: *Network 90 writers (left to right): Paul Flaherty, Doug Steckler, Mert Rich, Dick Blasuccl. and Dick's wife, Beth*

Andrew asked me to produce the show and to resign as a performer. I didn't want to do that. I enjoyed performing. He felt if I didn't resign it would be a political problem with the rest of the cast. I completely agreed and told him that I didn't want to be producer. He asked if I'd be head writer. I said, okay. I was that before. I would be head writer if the cast agreed. Then Andrew canvassed the cast to see if they would approve me as head writer and they all said yes. I don't know if they said it joyfully, but I know they said it.

Now, I became head writer after Andrew had negotiated my contract. I told him that if he wanted me to do this extra work, he was going to have to pay me extra money. I met Andrew the day after the cast agreed to my new role. I was wary of him because he always operated on a financial shoestring, both on the stage show and the old syndicated SCTV shows. I told him I wanted half the extra money in cash. I met him at the Flying Food Circus Restaurant, which he owned, and he gave me the money. It was a weird little restaurant. We all ended up getting credit cards there (it was later named the SCTV Diner) so we could eat free, but nobody ever really took advantage of it. They had good burgers but it wasn't very interesting food. Anyway, I met Andrew there in the morning and he gave me the money and then I went to work.

I started by taking all the scripts that had been submitted and I had all the writers' names taken off. I shuffled them and set up a read-through with the cast. I remember the cast approved almost half of the scripts at that read-through. Then I went into Pat Whitley's office to discuss the schedule and determine how we were going to program the show.

Andrew Alexander, *Executive Producer*
Going back for the ninety-minute shows wasn't easy. Everybody was reluctant to do it. I can't think of anybody who was enthusiastic. Maybe Joe. Joe might have been enthusiastic. Everyone else thought we were biting off more than we could chew.

Paul Flaherty, *Writer*
Once it got to ninety minutes, it was a totally different ballgame. It was serious business for the network and

there was serious money being thrown at it. As far as SCTV was concerned, it was still a pretty small licensing fee. But it was a pretty big responsibility. And when we were writing those first ninety-minute shows, there was lots of tension. Lots and lots of tension. It wasn't a lot of fun going into the ninety-minute version.

The show needed short pieces. Because of the **Break**down of the program, how it hung with commercials, and its duration, there were opportunities for a lot of three-minute pieces to help pace the show. The cast members were still fencing with one another and it was difficult to get pieces approved. People were reluctant to test their material in front of the others - they felt they were being judged. So I went to the cast and said, "If you come up with any piece that is three minutes or under it should be automatically approved." I felt that after our long association with one another we should be able to trust each other's talent and judgement. They wouldn't have to read these pieces for approval. They could go straight into pre-production. Everyone seemed to lighten up at that thought. I also told the cast that if they wrote a piece that was over three minutes, they would have to subject it to the scrutiny of the entire room. They could not go off and write a twenty-minute piece and expect to have it approved intact if it featured only the writer and no one else because that would not be a fair division of the show's time. I was trying to find a way to be fair and, at the same time, create a spirit of trust that would get the ball rolling. It worked. Those three-minutes-and-under pieces started flooding in and they allowed us to start programming the show.

Above: *Edlth Prickley, Guy Caballero, and Johnny LaRue anchored SCTV*

With the beginning of the ninety-minute shows, we started using wraparounds, which were thematic storylines used to connect the sketches. The wraparounds featured SCTV station characters like Guy Caballero or Edith Prickley. Actually, the wraparound concept came from the network. It was one of an infamous "list of ten" ideas presented to me as the cast representative by Nancy Geller and Peter Calabrese. Another item on the list was the proposal that we introduce musical guests into the show. I hated to accept any of the network demands but these two items made some sense to me. Some of the others were ridiculous. For instance, the network wanted us to move “sex bits” to the back of the show because any kids who might be offended by them would be asleep by then, and to place any drug-related humour at the front of the show where it would have maximum "youth appeal."

Marc Giacomelli, *Post-Production Supervisor*
The thing about having a drug piece at the twelve-thirty mark and closing with a sex piece was weird. There were sex references in the show from time to time but there were never any drug references. The cast was pretty conservative and didn't get into any of that. That wasn't

what the show was about. It was about culture. It just proved that these guys [the network] had no idea what they had bought.

In today's climate of "Just Say No to Drugs," it's interesting to recall that back in the early 1980s it was sex rather than drugs that frightened the networks.

The first few shows of SCTV Network 90 had a lot of old material in them because the cast had been sitting around staring at one another for a couple of months. But slowly, with the three-minutes-and-under rule and the gradual introduction of the outside writers, the show lumbered forward. I remember watching it and thinking, My God, this thing is going and it's going to be great. They were really excellent performers. The writing was as good as any I'd ever seen. I'd been at the Comedy Store in L.A. and Catch a Rising Star in New York, and I couldn't imagine anyone anywhere with whom I would rather work than this cast. They were absolutely the best at what they did. The train was leaving the station and I was on it. I was completely overjoyed. And it was just beginning.

Harold Ramis, *Writer/Performer*

Everyone just got better and better. You would notice, if you had the time to sit and watch all the shows, the progression in excellence in the impressions people did. These people got so damn good that by the end of the NBC run, the shows were brilliant. I loved the ninety-minute shows. The Godfather parody, the network awards, and stuff like that were so smart. The characterizations got so sharp. Stuff like Gil Fisher the Fishin' Musician when he took the Tubes out fishing - that was great. The way "Farm Film Report" turned into Meryl Streep blowing up. I helped come up with the concept of blowing up and the whole "Farm Film Report." I was so pleased to see them take it that far. There are a hundred things that you could just start naming and each one seems funnier than the last.

Above: *"The Days of The Week"*

Eugene usually wrote by himself. Right from the beginning all the way to the end. He was the only one who was consistent. He sometimes collaborated with other people, and sometimes people worked with him, but Gene wrote by himself a lot. And he wrote long pieces. I remember a twenty-seven-page Sid Dithers piece he handed in and it frightened me because it was the first really long sketch anyone had written. As head writer, I didn't know what to do with it. But as we got farther and farther into the ninety-minute shows, Gene's long pieces became lifesavers. Gene was also the first to introduce serials, like "The Days of the Week," to SCTV. Once we slotted the first one in, it allowed us to shape the shows in advance because we would plan on a "Days of the Week" for a later show. And Gene never let us down. He never missed a deadline. I relied on him for that.

Above: *"The Days of The Week"*

As head writer, I ended up writing with everybody but I wrote more with Rick at this time than anyone else. But there were no teams that wrote together all the way from the beginning to the end of the show. John wrote with Joe a lot initially, but John also wrote with Gene and with Dick and Paul. The best way to get the most out of John was to send two or three writers in with him. Usually they'd each come out with two or three premises that they could go away and write. John was really good at brainstorming. He had strong concepts but he was not good at finishing a sketch. The mechanical process of translating an idea into a script bored him.

Rick Moranis, ***Writer/Performer***
I wrote a lot with Dave, and Dick and Paul. All the Merv Griffins I wrote with Dick and Paul. I wrote with Andrea and Eugene too. I guess I wrote a little bit with everybody.

Bob Dolman, *Writer*
I wrote with everybody. I liked working with Andrea and wrote a lot on pieces like Libby Wolfson. I loved doing those because that character was an extension of something that I knew about Andrea. It was fun to write and she was a good sport about it. Marty is very particular. He's a perfectionist when he writes. It could be very painstaking to get it right at times, but I admired his thoroughness.
Sometimes I wrote with Eugene, but, while his output is high, Eugene really is a solitary writer and goes at his own pace. I remember going by Eugene's office one morning and seeing him in this position [The Thinker pose], looking out the window. He was writing a piece that everybody was waiting for. We needed this piece to finish our show. We kept going by all day and he was sitting in the one position. At the end of the day we'd say, What's going to happen? He's got to write this piece. We'd say, Oh my God, he hasn't moved. At the end of the day we were all nervous and Eugene came in and he had his coat. He said, "Well, I'm going home." We said, "Did you write anything, Eugene?" He said, "Not yet," and went home.
The next day we looked in and he was back in his office. At one point somebody saw Eugene put a piece of paper in the typewriter and out it came. That's how he was. Nobody could rush him. If you worked with him, you had to wait. If he was on an idea, you just had to wait. It was usually worth it, but I don't have that kind of personality, and neither did most of the people there.

Of course, we all teased him relentlessly about his slowness. He was very good-natured about it. Tolerance of one another's writing eccentricities was actually part of what made SCTV interesting. If you combined the frenetic energy of Rick Moranis and the slow deliberation of Eugene Levy, you got "Money Talks," where Gene played a nerdy host named Brian Johns, interviewing Rick as a reclusive billionaire. Slow-talking Brian Johns was a lowbrow financial expert who would interview billionaires and spend the whole time saying, "How much did that cost?" and "Gee. You're really rich." It was interesting the way the energies meshed.

Paul Flaherty, *Writer*
We went to Edmonton where Joe was, stayed in a cheap Edmonton hotel. It was just great to be working, to write things, see grown-up people do them, actually get schedules and see a scene that you wrote on a schedule. They liked our writing style. We fit in.

The cast stayed at the Four Seasons Hotel - a right which we had earned by staying in cheap rental apartments in 1980 when we shot the shows for the third season - but the writers didn't rate that promotion, so they didn't stay at the Four Seasons with the cast.

We all loved Edmonton. The people were great and our accommodations were excellent. But after coming from writing in L.A. and shooting in Toronto the season before, in many ways, Edmonton was like the North Pole. There was nothing to do in Edmonton except work. We adjusted readily to our seven-days-a-week schedule - fourteen, sixteen, eighteen hours a day.

I remember I once had eight or nine thousand dollars in per diems in my back pocket because they paid us living expenses in cash and my bank was in Toronto, two thousand miles away. We would spend this money on five-hundred-dollar bottles of wine. We were bored. On rare occasions we would have a real sit-down meal at this fancy restaurant in the hotel called the Carvery. We would get very lavish and wasteful. There was a piano player named Adrian who played in the lobby. Sometimes we threw requests written on cocktail napkins from the mezzanine to Adrian below. He didn't seem to mind. We would own that restaurant at night because, aside from some oil men and travelling salesmen, we were the only regulars there for months on end.

When it got cold in Edmonton, it was bitterly cold. In the winter, it got dark at three o'clock in the afternoon because of the latitude. In the spring and summer the days were longer but you were always aware of Edmonton's lacklustre feel. It seemed as if there was 60 per cent more sky in Edmonton than anywhere else because there were only a couple of tall buildings around you and you could see for miles. I remember Rick and I had identical rental cars and we used to drag race each other from the studio to the hotel. It was usually late and no one was on the road. We used to get up to a pretty good speed.

Doug Steckler, *Writer*
The isolation really helped us focus, really sharpened our comedic skills. I think we probably took a lot more chances than we would have if we had been working in Los Angeles. NBC didn't want to send anybody up there because they were frightened of the cold. And we had some autonomy, creative autonomy anyway. In Edmonton, the writers were in another building. You had to put on a parka and hat if you were going to go pitch an idea or concept.
I wrote a lot for Catherine and Andrea. They were the only women regulars on the ninety-minute show. The funniest thing in the world to me is self-delusion. This is no comment on either Catherine or Andrea's personality, but both of them are expert at portraying delusional women. Catherine's gift in everything she does is exposing a large part of herself. I think Andrea's is in masking it. Somehow they seemed to balance one another.

Above: *Network 90*

I had known both Catherine O'Hara and Andrea Martin since the Second City stage show. They are the most talented women I've ever met. Each worked in completely different ways. Maybe because of her background in cabaret, Andrea tended to be a solo performer. Marty was like this too when he joined the show. Andrea was 100 per cent reliable on OPENING night. Once Andrea committed to a sketch, she never faltered and could be relied on to sell it to the audience. It was difficult, however, to get her to commit. She would ask a million questions and sometimes she wasn't as fast at getting the jokes as some of us. But then there were times when Andrea would burst into a room like a tornado, flatten us all with a hilarious bit, and then stop and say, "Was that funny? Should we write that down?" She was naturally funny and often unaware of it. Catherine, however, always understood what she was doing. When

she wrote a piece, there were no production logistics to address. Catherine knew exactly how to present her ideas. For this and other reasons, I ended up working with Catherine more than Andrea, I always felt comfortable working with her. She not only watched her own performance, she watched over you, too. She was a very generous actress.

Catherine and Andrea together were capable of covering the whole range of womanhood. They had to fight with the guys over fair representation of women's material. And they were constantly being forced to defend themselves as writers. There was a lot of teasing back and forth between the men and the women. I remember Joe found a newspaper article headlined "Women Aren't Funny" and he tacked it up in the writing room to infuriate the girls. Joe loved to tease. Anyone who had a weak point, a strong conviction, or any sensitive spot was targeted for Joe's relentless prodding. Catherine was particularly sensitive about writing and sexist issues and almost always rose to the bait. Considering that the odds were stacked against them, these women defended themselves admirably. We were lucky to have them on the show.

The first writing office we had was on Yorkville Avenue. It was small and forced everyone to work together in a central boardroom. The only good thing about that office was how close it was to Meyer's Delicatessen. I don't remember actually writing there. In fact, I think because Rick and I were late in showing up for Network 90, we may have been there only for meetings.

The bulk of the writing for Network 90 was done at an office on Bloor Street above an old hotel. When we started there, the cast was working on the eleventh floor and the writers were on the ninth floor. On the eleventh floor there was a long boardroom at one end and a hallway with offices on either side. John got the office next to the boardroom, Rick and I got the one next to John, then Gene was next to us, and Andrea, Catherine, and finally Joe had the office at the end. Once the writers joined us on the eleventh floor, the order switched around a little bit and, as I recall, we took over some of the offices on the other side of the building on the same floor.

Once we started cranking out material at that Bloor Street office, the show started to take shape. We all had enough experience in the sketch format that we could readily visualize a show on paper. So when the running orders started to fill up on the corkboard rundowns in Whitley's office, everybody had a pretty good idea what

the show would look like.

During this first session David Letterman and Merrill Markoe dropped by to visit the cast in the writing offices. Letterman was doing his morning show at that time, but all of us knew he was on his way to greater things. It turned out to be embarrassing for me because Merrill was looking for a job writing for SCTV All the writers had been hired and Andrew told me there was no money to hire anyone else. "But take a look at her stuff anyway," said Andrew. "You never know." So I had the difficult job of reading Merrill's sketches, complimenting her on her fine comedy style, smiling vacantly because there was no job to be had anyway, and then NOT HIRING HER! I'm sure Letterman always believed it was my call to pass on Merrill. This was one of the many aspects of being head writer that sucked. When Andrew or anyone needed a fall guy, I was it.

I remember one time we were working long hours in that office complex and I had read that the ventilation in these office buildings was oxygen-poor. So I ordered a big tank of oxygen for the cast and writers to boost our energy. We all used to line up for a hit. It didn't really seem to have a beneficial effect on any of us and it was unsanitary, sharing that mouthpiece. After a few days the novelty wore off and Whitley sent the tank back.

Rick Moranis, *Writer/Performer*
John and Catherine were back, Tony and Robin had left the show, Eugene and Andrea were back full-time - and the show connected. It connected not with the audience but with us. The entire cast got together in an Edmonton hotel room to watch the first show. It ran on NBC at twelve-thirty p.m. Eugene was about a foot in front of the television because he can't see a thing. And at the first commercial **Break**, he turned around and looked at us with a smile on his face and said, "This is pretty good." And for Eugene to smile and say, "This is pretty good," meant it was fantastic. I believed it was too. I really thought I was in a dream. I couldn't believe I was working with these people. Couldn't believe how lucky I was. I couldn't fathom that I could ever be in a situation where I could have this much freedom working with this much talent. It was remarkable.

And More Characters

We had a staff of writers who responded well to the challenge of servicing the ongoing SCTV characters. It was a task that gave them something solid to focus on in the whirlwind of creativity at SCTV. When we got to the Network 90 shows, it became more important than ever to have regular characters like Guy Caballero, Johnny LaRue, Edith Prickley, and Lola Heatherton for continuity and to tie the shows together.

Paul Flaherty,*Writer*
I loved writing Guy Caballero. He was such a sleazy bastard. He would do a 180-degree turn on any issue because he had no morals. It was always fun to watch him try to work things his way. My all-time favourite scene is where Johnny LaRue bursts into the room, pissed off because of the cheap Christmas bonus that Guy's given him. It's just a frozen Cornish hen. He says, "What the hell kind of bonus is this? You call this a turkey?" Guy was calling it a turkey. There's John banging it down on the desk. It was so hard it just went BONK and bounced off the desk. He and Guy actually get into a fistfight right in the office. They were going to hire stuntmen to do this fight but Johnny and Joe said, no, they wanted to do it themselves. They actually did it as a John Wayne fight, with those big roundhouse punches. It's a really funny scene.

Rick Moranis did a piece called "Guy Friday." In it, he played the gay assistant to high-powered women in business. He asked me to play his boyfriend. So I got a black T-shirt and a pair of jeans and some thongs. I was supposed to be lounging in the background when he came home. I said to one of the prop guys, "Get me a really filthy gay magazine." So the prop guy got me this magazine with pictures of big penises. Not bodies, it just had foldouts of giant penises. My only line in the sketch was, "Hi, Guy." So when Rick

walked in, I was lying on the sofa reading this magazine. I didn’t tell Rick what I was going to do, so when the cameras were rolling and he walked in, I showed him this obscene foldout of a big cock, and I held the magazine in such a way that he could see it but the cameras couldn't. Rick went completely berserk. He laughed so hard, for so long. It was one of those things where the laughter became unstoppable and the audio guys and the people in the booth were left scratching their heads.

Above: *Rick Moranis as Guy Friday*

Rick Moranis, *Writer/Performer*
Robin Duke once said that the thing she loved most about Guy Friday is that he showed up in the audience of "Donahue." I was the only guy in the audience. Dave played Phil Donahue to an all-female audience. I was in makeup as Guy for another scene and thought, I'll just jump in.

Rick and I had a lot of common interests. I had been a DJ at the campus radio station and later became director of announcing, supervising a staff of DJs. Strictly amateur stuff, but I understood the disc-jockey mentality. Rick had been a DJ at a rock radio station in Toronto. So when he invented Gerry Todd, a video DJ, I knew immediately that he was presenting the DJs of the next millennium — DJs who played these new (they were new back then) rock videos to the public, commenting on them in the same way the audio DJs had programmed vinyl. Gerry Todd did the same kind of middle-of-the road stuff that a radio DJ would do, only he did it on camera. It was a great bit that, unfortunately, got relegated to the back half of the show. It deserved more exposure than that.

Catherine O'Hara, *Writer/Performer*
Gerry Todd was a VJ before there were any - he actually invented it, I swear. And all his knowledge of the future, and future electronics, it was stuff I was going to hear about years later. And I always related to his love of music.

Rick Moranis, *Writer/Performer*
When I read Gerry Todd at the reading table, nobody got it. Everybody looked at me like I was totally crazy. But we had to fill ninety minutes so they said, "Okay, go ahead and produce it." It got stuck on at the end of the show.

I appeared in some of the Gerry Todd pieces, but mostly they were Rick’s little solo techno-sketches where he did music parodies and developed Gerry Todd as the resident VJ of SCTV.

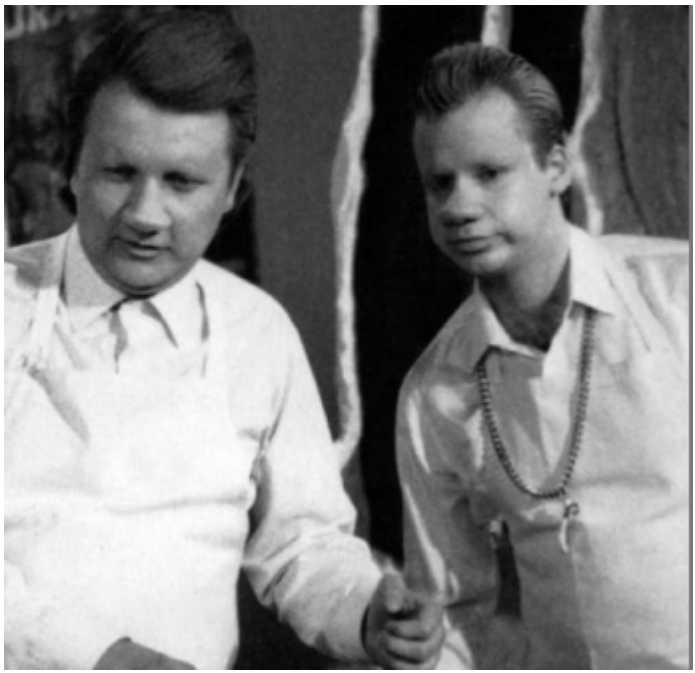
Above: *Gerry Todd at the console*

Rick Moranis, *Writer/Performer*
I just structured a radio format for television. I wrote it up as a ten-minute sketch including my own songs. I did them as another middle-of-the-road radio station. I had worked at a radio station and there were these DJs who took great pride in being able to fill air time with inoffensive chatter. These guys had the ability to talk endlessly about nothing. They were middle-of-the-road in every way. Politically, psychologically, emotionally, and spiritually, they reflected popular opinion. They could talk about the weather for fifteen minutes. They loved it if you said to them, "Well, it's four minutes to the top of the hour and I've only got a two-minute record." "No problem," they would say and they would fill the rest. I was on the other side of the glass from them. I was their audience. I, alone, was representing the hundred thousand people who were listening to them. They would talk to me and I had to pretend that they were saying something important. Meanwhile, I'm taking notes in my mind the whole time. I developed the ability to be able to talk endlessly about nothing, as I'm doing right now. That's how Gerry Todd was born.

Characters were created out of necessity. We needed

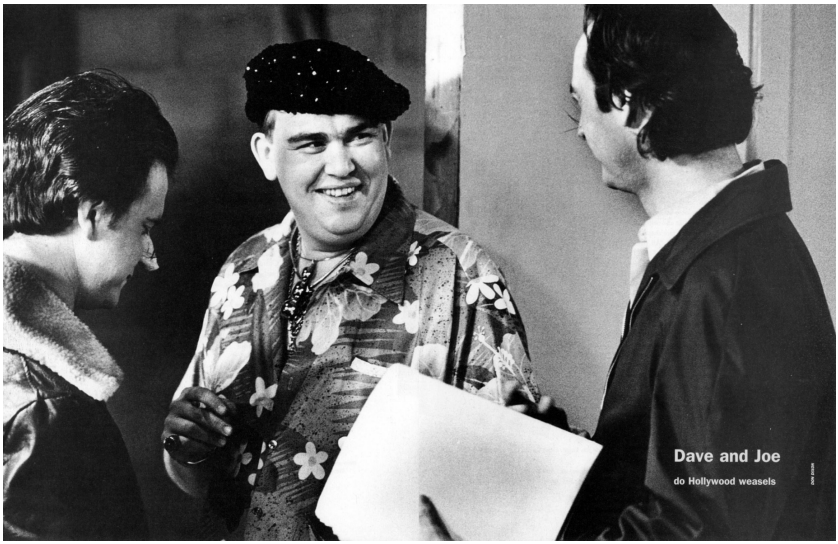
impersonations of stars or personalities who fit into the concept of the little television network presenting its programming day. But occasionally the characters were just plain bizarre.

Rick Moranis, *Writer/Performer*
I remember Dave and I played weasels. Hollywood weasels. I liked those guys. They were modelled on our own experiences with Hollywood execs. Of course we exaggerated them, but not a great deal. We actually had little things on our noses like real weasels.



Above: *Dave and Rick do pigs - Carl and Fred Scutz*

The "things on our noses" were supposed to be hairs like real weasels. Bev Schechtman built up our noses with putty and then stuck wire bristles in the putty to represent hairs. It was extremely uncomfortable. And all so Joe could take a satirical swipe at how people compromised their principles to get ahead in Hollywood. It was the first time I played an animal, but not the last.



Above: *Dave and Joe do Hollywood weasels*

Rick and I played the pigs on SCTV. Rick started it by playing Carl Scutz in a commercial parody. I then joined him as Fred Scutz, his fat brother. Bev would white-out our eyebrows with soap. Then Judi would slick our hair back so it was completely flat. Then Bev just glued those round pig noses on our faces. Rick and I developed voices, squeals, and a distinctive walk to complete the picture. The concept of the pigs was that we were film-editors, meat-cutters, and hedge-trimmers. We were cutters of anything.

On one occasion, Rick and I announced we were going to play the producers of SCTV. We said to Andrew, "We're going to play you and Lenny [Stuart]." Andrew was kind of wary about what was coming but laughed good-naturedly.

When we got into the makeup room, Bev looked at us and said, "No way. We can't make you look like those guys." There were limits to who they could make us look like and neither of us had Andrew or Lenny's face shape.

So we said, "All right, forget it then. Just do us as pigs."

Later in the day, Andrew came in to see how we were going to portray them. He was so angry and insulted when he saw us doing the pigs that I don't think Andrew, to this day, knows it was a case of failed makeup rather than malicious intent.

Above: *Bobby Bittman*

Andrew Alexander, *Executive Producer*
I was ploughing my way through the Bob and Doug dynamics with the cast and Dave and Rick. Foolishly, one afternoon, we entered into some ridiculous discussion with Dave and Rick about a Bob and Doug concert and I think Len and I ended up getting the T-shirt concessions. This eventually led to the “Pig” incident where Rick and Dave played Len and myself in what I can best describe as not an overly flattering manner. It was an inside joke which I found personally offensive. Although, I must confess, it was clever and made me laugh. I don’t think Len ever saw it.

Above: *Skip Bittman*

Rick Moranis, *Writer/Performer*
Another character I loved was Bobby Bittman, so I had to play his brother. If you look at how new characters were developed, a lot of times it was a matter of inventing family members or friends. The growth of that show was very organic. I liked doing Skip Bittman. I also liked doing Carl the pig. The affection I have isn't for my characters, but for the experience of doing the show. My characters were incidental.
What I remember is being in that makeup room with Beverley at six-thirty in the morning; those Sundays in Edmonton when there was nothing else to do but rehearse and rewrite. Makeup went out of control when Joe Piscopo started wearing masks on "Saturday Night Live." We never did that. We didn't have the budget or the time for it. We couldn't do laboratory work. Bev did it with hair and soap. I remember once doing a sketch as the pig - "Carl's Cuts." The stage was empty for two hours while we came up with this pig.

I remember seeing Joe Piscopo's portrayal of Ed McMahon on

"Saturday Night Live." We got to see it up close because Rick and I were guest hosts on SNL that week. Essentially, Joe had only Ed's laugh, the ho-ho-ho that was mostly heard off camera while Johnny was doing his bits. The sheer weight of the prosthetics that Joe had them put on his face to look like Ed McMahon was monstrous. There was so much foam latex that you wondered how he could move his facial muscles. These were indeed masks and they left no room for an artist to perform. That is what has happened to impersonations today. As the makeup artists got more deeply involved in applying prosthetics, they found that they could actually build a whole new face on top of the actor's face. What it does, however, is make the actor's face twice its normal size.

In an episode of the "Tracey Ullman Show," for example, Tracey played a black woman on the subway. Paul Flaherty, who was working on her show at that time, told me everyone thought this impersonation was some kind of triumph. It wasn't. Tracey's character looked ridiculous. She looked like a lollipop, a big head on a stick. It's difficult to see any difference between those heavy prosthetic impersonations and the puppets on Waylan and Madam. At a certain point it's like doing a voice for a puppet.

As time went on, I experimented with some of these elaborate prosthetics, but I found them to be cumbersome, uncomfortable, and hideous. The appliance is glued on your face with medical adhesive. You fill up with sweat and you end up manipulating a big wad of wet rubber on your face and, in my case, making compromises with your performance just to get the thing off as soon as possible.

Rick Moranis, *Writer/Performer*

"Five Neat Guys." Dave was the happy singer and John was the comfortable, relaxed borderline retiree. Joe was a drunk. Eugene was damaged in some way. I think I was the only one that really didn't know, didn't have a beat. Except I felt very protected by all those guys. They were all taller, bigger. They knew what they were doing. I was the least neat guy and it didn't matter. It was all going to be okay and that's how I played the character. It was, boy, am I ever safe. That's really what was behind the voice. Dave gave me the middle. John and Joe didn't sing it, just me and Gene. I double-tracked the middle. Gene went a third up and a third down. Dave did the really high and the really

low voices. His face in the still was one of those where he's pushing like crazy. John just sat back and lip-synced. Joe barely could hold it together. I just beamed through the whole thing. I'm the happiest guy in the world.

Above: *Five Neat Guys*

We relied on everyone; we had to. The show was so demanding there was never enough material. Ultimately, all the writers became regular players and performers in the show. Juul Haalmeyer became a lead character in Lola Heatherton's fictitious life, using his own name as the lead dancer in the Juul Haalmeyer Dancers. The Juul Haalmeyer Dancers consisted of some of the writers and Juul Haalmeyer. I think Doug Steckler, Bob Dolman -1 forget who they all were, but essentially, they did this Bob Fosse sort of '60s stuff. It had bad choreography and was absolutely hilarious.

Above: *The Juul Haalmeyer Dancers backed up Lola Hetherton's variety show*

Juul Haalmeyer, *Costume Designer*
Catherine had looked at some people. She wanted to do a Lola Heatherton thing and all the dancers she looked at were too good. She wanted them to look really awful. She turned to me and said, "Juul, you did musicals in high school, didn't you?" I said, "Yes." I was the fool that every musical director asked for because I had a strong singing voice. But as soon as I had to move, they'd turn off the lights and somebody would drag me off the stage because I can't move. I told Catherine this. She said, "That's perfect. That's exactly what I want." She left it up to me to put it together with whoever was available from the cast, writers, and crew to form the worst dance troupe in history. I had never danced before. I'd never choreographed anything, and it shows. But, it worked.

Doug Steckler, *Writer*
I was one of the Haalmeyer Dancers. Lola Heatherton was always kind enough to invite the Haalmeyer Dancers on. There was a hint in one of the Christmas specials that she might even be romantically linked with our eponymous choreographer.

I was experimenting too. I was writing with Eddy Gordetsky, one of the writers in the third cycle of the Network 90 shows. I did this character, the host of a show called "Revenge," as an impersonation of Eddy himself. It was inspired by Eddy's habit of peeking around the door before he entered a room. He'd do this up-and-down eyebrow thing and then he'd go in. My idea was to invent the host of a show who instead of bounding out confidently like most TV hosts, would peek in first to see the audience. That's how I came to play the host of "Revenge," by impersonating Eddy Gordetsky.

Del Close, *Second City Stage Director*
I think John Candy's Mayor Tommy Shanks is one of my favourites. He's a warmhearted, charming, outgoing, and completely insane mayor of this small town who's either senile or just totally mad. He doesn't look old enough to be suffering from senile dementia or Alzheimer's, but he's obviously crazed.

John liked things that didn't make sense. Tommy Shanks's dementia came from John's observation of people's bizarre and irrational behaviour. John would practically kill himself laughing as he described some "stupid guy" he had met. He didn't say this with anger or malice but with pure delight. So Mayor Tommy Shanks fed a stuffed dog Milk-bones and was oblivious when they dropped to the floor. In John's mind he was only slightly exaggerating the madness he had actually observed. John was usually awake between two and five a.m., and that is when true madness thrives - ask any cop if you have doubts about this.

One of my favourite John stories goes back to the stage show. It was 1975 and we were on the road, I forget where, perhaps someplace like Niagara-on-the-Lake. The show was in progress and I remember Catherine O'Hara was looking for John. His scene was coming up and she couldn't find him. So I went looking for him backstage, and I remember finding an open door leading to an alley behind the theatre. I walked out into the alley, calling John by name, and I saw a little white picket fence. There was a gate in the fence that was open and I walked through the gate into the back yard of a single-storey home, still calling John's name. This is happening in the middle of a stage show in which John and I are both players. I

walked up to the back door of the house and called John's name once again. I was shocked when I heard John respond, "Dave, in here!" I wasn't really expecting to find him. What I was hoping was that someone in the house might have seen John. Anyway, I walked into the house and there was John, sitting in the living room with an old couple having a drink. John introduced me, and it was clear that he had made friends with two complete strangers in a matter of minutes and they were now in the middle of an important conversation. I reminded John about the show. He jumped up, thanked these people for their hospitality, and rushed back, a little late for his scene, but the others covered for him. As far as the audience knew, the show was moving without a hitch. What they didn't know was John had become bored in the middle of the show, wandered off, made two new friends, and forgot he was due on stage. John was twenty-five at the time, and this story is typical of the stories about him that we all cherish.

The Impersonations Change

During the first cycle of nine Network 90 shows, some of us started to realize what a monster the show was. Ninety minutes of sketch comedy three times a month was a burn. We had to fill about sixty-five minutes, after commercials, every show, and that meant there were somewhere between twenty and thirty sketches per show. That adds up to maybe seventy-five sketches a month. That means you have to shoot about three sketches a day, seven days a week, every month, just to keep up. That's a lot of material and a lot of shooting. But spirits were still high because we padded some of our first Network 90 shows with old pieces from the three years of syndication. NBC didn't mind. As far as they were concerned, nobody had ever heard of us until we were on their network. So we didn't really feel the full force of what we had to deliver to NBC until the second cycle when we had used up all of our "oldies."

Joe Flaherty, *Writer/Performer*
When we hit the niney-minute shows, we were exhausted half the time and we needed so much material that we didn't get a chance to second-guess ourselves. We just went with what we felt, our impulses, our instincts. By that time we had good instincts about the show. That's when it got the most creative and that's when I was the most surprised and amazed. I'd see the shows come out and I'd be so happy 'cause I thought, "Geez, there's nothing like this on television." And I had made a little contribution to it.

Everybody was hitting their stride. Candy was as funny as he ever was and Moranis and I had our chops down. Flaherty was at his best. Catherine's acting and impersonations were at their finest. Eugene's characters and his sublime, eccentric humour found its happiest expression in the serials like "The Days of the Week." And Andrea Martin was never stronger or more versatile. Everything jelled. The enormous demands of the ninety-minute show caused

the impersonations to evolve as time went on. Bob Hope, for example, began as the central character of a sketch, “The Bob Hope Desert Classic," back in the second season of the half-hour shows. But as time went on, the writers put Bob into other pieces as a utility player. In the SCTV parody of the awards show, Bob Hope became the cheesy villain. I wasn’t entirely comfortable throwing the impersonation away like that. I withdrew Bob Hope from the mix on a few occasions because I felt the character was just dumped into some scene to give it a better shot at a read-through. Other cast members started to withhold their characters, too, and back out of scenes when they felt they were being squandered. This made for some tough calls. On the one hand, you want to make the most of the bits you have developed; on the other hand, you risk destroying the specialness of impersonations by overexposing them. The big picture was that the show had to go on. And it did go on. Every week, it chewed up all our ideas, spat them out to the TV audiences, and then came back to us for more.

Rick Moranis, *Writer/Performer*
When we decided to do an impression, it wasn’t a matter of just having the voice. There had to be something that caused you to do it. In the case of Woody [Allen] and Bob [Hope], Dave and I both admired the characters we were doing, and yet there was something about them that we wanted to poke fun at. We resembled those characters in a way that I don’t think we even realized at the time. I’m this whiny little neurotic Jewish kid. Dave is this staunch Republican, a WASP-y comedian. I think that our own personal politics informed the work and when we were improvising those characters, there really was a lot of ourselves in it. It wasn’t just Rich Little doing voices and coming up with jokes. What was behind the material was our affection for the characters.

The incredible demand for material imposed on us by the Network 90 shows affected the kinds of characters that we portrayed, too. I became more interested in doing more generic characters, like the two Russians that Rick and I created for "The Russian Show." On one occasion, when we were doing a photo

shoot for Life Magazine, they asked us to pose as our popular "lovable station characters." The Russians had appeared only once, but Rick and I perversely decided to be made up as the Russians, as if they were our station characters. I say perverse because there is a part of me that enjoys subverting authority, and since there was no real authority imposed on us at SCTV, occasionally, like here, I would subvert myself.

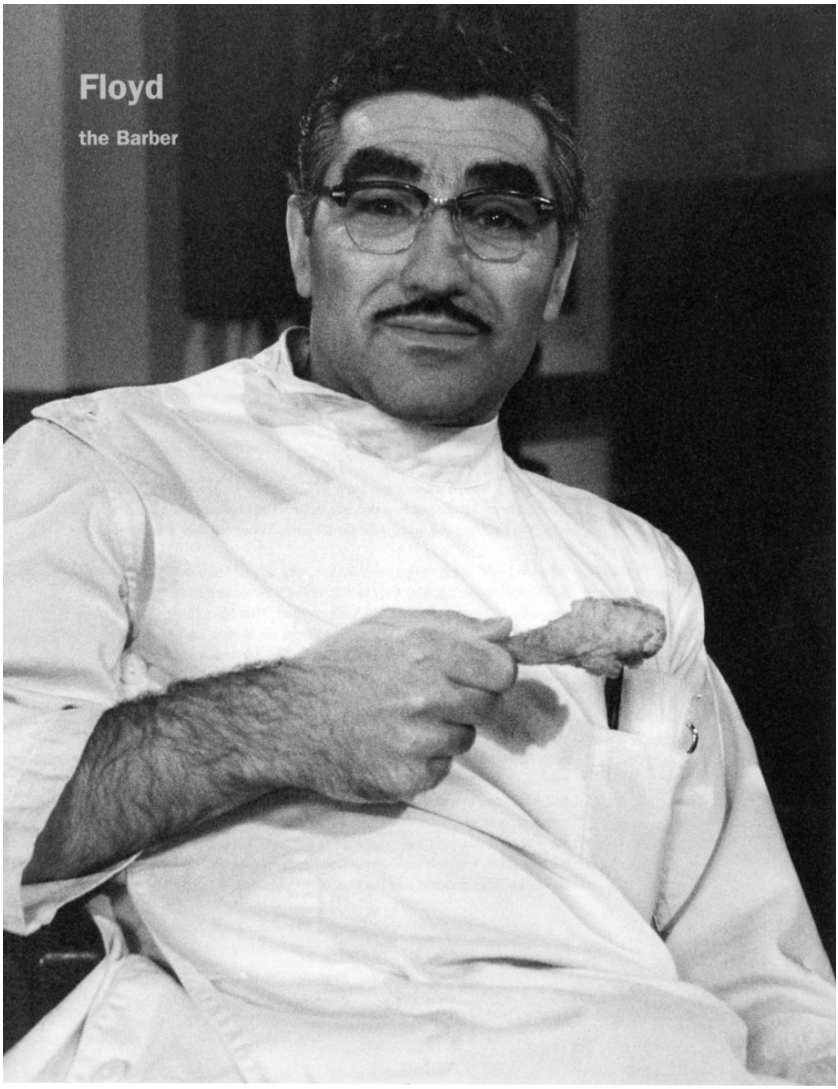
Marty and Mike Short once told me that the crankier, curmudgeonly side of me reminded them of their dad, Chuck Short, who had passed away some years before SCTV. I decided to impersonate him. I wrote this piece called "Charlie's Kitchen" with Mike Short. Essentially, I impersonated their father (whom I had never met) wearing a Hawaiian shirt, underwear, socks, and his wife's pink slippers, cooking sausages and eggs in the morning, in a very grumpy way, bad-mouthing everything and everybody. It was very stupid and very "inside." In some ways I never really meant it to be aired. I just did it for Mike and Marty so they could take a tape of it home and enjoy it. That would be a days work well done. That gives you an idea of how perverse my work got towards the end of my run on SCTV. I was getting bored with the format of doing parodies of television.

Above: *Rick and Dave as the Russians are featured in Life magazine, October 1982. Norman Seeff. LIFE magazine ©*

Time Inc.

Joe Flaherty, *Writer, Performer*
We were bored doing straight-on parodies. Why do just Merv Griffin? Why not do Merv Griffin doing "The Andy Griffith Show"? So we combined those two premises and that turned out to be a funny one. "The Merv Griffith Show" with Merv and little Opie. Gene came out with Floyd the Barber. We said to Gene, "You look like you could do Floyd, why not try it?" So Gene decided to do post-stroke Floyd.

Rick Moranis, *Writer/Performer*
It was shocking to write Floyd the Barber for Eugene. You have an idea that he can look like him but you're in shock when he walks out of the makeup room - he is Floyd the Barber. Once Eugene becomes Floyd the Barber and is sitting there in the sketch, it's almost sublime, surreal to be sitting there with the guy. And, boy, does that help the work, because if you've got the real Floyd, you may just, well, damn, be in Mayberry. If you're trying to play Don Knotts like Joe was, and you don't look anything like him, you're looking across at Floyd, the real Floyd, maybe it makes your Don Knotts look better. I believe it absolutely does and that was the kind of richness that we had.



Above: *Eugene as Floyd the Barber*

I remember doing a Merv Griffith piece in which I was supposed to play Jim Nabors. I was not an impressionist. I couldn't just impersonate anybody. There were a bunch of stock impressions that a lot of comedians could do at the time, John Wayne, Ed Sullivan, and Jim Nabors among them. But I couldn't do any of these people. In order to pull off an impersonation I had to connect somehow with

the person that I was trying to impersonate. When I was asked to play Jim Nabors in the Merv piece, I did everything I could to get out of it. I told Rick I couldn't do it. I told him, "If you force me to do Jim Nabors, it's going to be really bad." Rick didn't believe me because he was much better, technically, at impersonating than I was. He thought I'd pull it off by the time we taped it. But I knew I wouldn't.

Above: *"The Merv Griffith Show"*

Rick Moranis, *Writer/Performer*
I came across Dave in the hall with a props guy. Dave was ordering a plate of peas for the scene. He was actually planning to eat some peas in the scene and choke on them rather than do a bad impression. I said, "Lose the peas, we'll come up with something."

I could do people that no one else could do. I could do Bob Hope, Richard Harris, and Walter Cronkite, but I could not do Jim Nabors. So when I did it in front of the cameras, it was really bad. Everyone realized that it was really bad, too. Then Rick saved the day by stepping in front of me as Merv and saying, "Fred Travalina, ladies and gentlemen, as Jim Nabors." We blamed my lame impersonation on Fred Travalina. It was again one of those layers of SCTV that people thought we put in out of sheer genius but, in fact, it was necessity.

I marvel at some of Catherine's impersonations - her Meryl Streep, Jane Fonda, or Katharine Hepburn, for example. All characters that I never thought she could look or act like. Or Eugene's Perry Como, which was not only a great impression but one of the best-written pieces to appear on SCTV. Or Joe's Chuck Heston, which he nailed long before Phil Hartman ever did his version of it on SNL. I was astonished over and over again by people I thought I knew on SCTV.

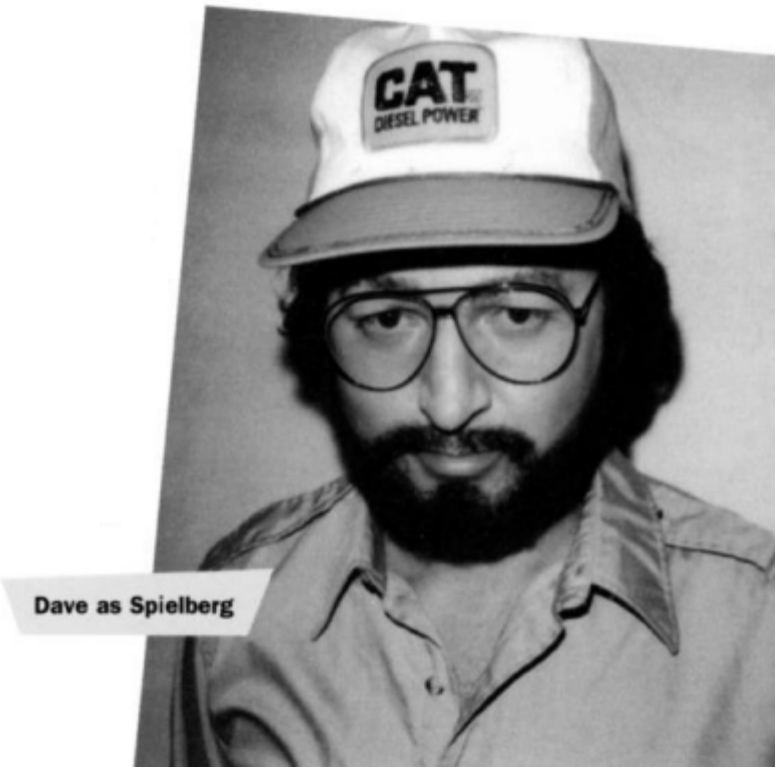
Catherine O'Hara, *Writer/Performer*
When you have to do an impression at the last minute, you just go on your guts, instincts, and cockiness, because you're young. But I swear I would look younger today if I hadn't trained my face to look older than my own mother's all those years ago on SCTV. I could actually create jowls for a character I was playing.

John McAndrew, *Writer*
Catherine O'Hara was an awesome mimic. It's hard to believe the same face could do Ma Joad, Aunt Bea, and Meryl Streep. She could, and did, impersonate Audrey Hepburn as well. Somebody was going to do a parody of Wait Until Dark and they ordered a copy of it for Catherine. I was passing by the screening-room door just as she was coming out. I heard a voice say hello and call my name. It was Audrey Hepburn right down to the breathy, cooing lilt. I turned around and Catherine had that big Irish smile pasted across her face. She had her and she knew it. They never did the parody and maybe nobody else ever saw it.

Meeting the People You Impersonate

I was on "The Merv Griffin Show" as a guest and Merv told me that he was flipping around the dial watching TV and he heard his theme song. Now, Merv wrote this theme, so not only did we steal Merv's character and his show, we stole his music. That irritated him. He must have made the conscious decision not to sue us. But he said to me, "I saw this guy with a big, big butt," and I thought, Am I that big? Uh-oh, I have to lose weight. So I'm on "The Merv Griffin Show" taking heat for Rick's impersonation and I am very uncomfortable. After making me squirm a little, however, Merv was very gracious. So were most people who were our targets when we met them face to face.

Rick Moranis, *Writer/Performer*
Merv tried to book me and told me that I'd have to fly myself to Los Angeles. I told him that if the show ever came to Toronto, I'd be glad to do it. So we never actually met.



Above: *Dave as Spielberg*

I got a call at the office when we were writing SCTV in Toronto. Someone said, "Dave, Steven Spielberg for you on the phone." Yeah, right.

I answered and a voice said, "Thomas?"

"Yeah?"

"Spielberg." He had a slight lisp. I had met him before and I recognized the lisp.

He said he had watched an SCTV episode where I played him and he thought it was really good. He had been flipping around and saw "Merv: The Special Edition," which was a parody of a special video release of his film *Close Encounters of the Third Kind*. In our sketch, there was an extra seven minutes added on to the regular "Merv Griffin Show" directed by Spielberg. We were spoofing Close Encounters: The Special Edition. It was just a re-release of the movie with some additional footage that the studio cut out prior to

the original release. The public's demand for this particular movie had been so great and the repeat business was so high that the studio thought, Hey, we can sell these idiots the same thing again in a slightly different package. Let's re-release the movie with some scenes that suck and they'll love it. That was the point of the satire.

Above: *"Merv: The Special Edition"*

Spielberg told me on the phone that George Lucas had seen it, too. Lucas's reaction to Spielberg was, "See, I told you. We're too visible. We're too visible in the media now. We've got to withdraw. We're not the stars. We're the people behind the cameras and we can't become media targets." I've noticed since then that Spielberg has become more and more visible in the media and Lucas has disappeared.

Rick Moranis, *Writer/Performer*
Dave and I were in L.A. and we met the producer Joel Silver. Joel was in the midst of sticking Eddie Murphy into 48 Hours and he had figured out that he could tap into "Saturday Night Live" and Second City and grab people for film roles, the way television takes standups and sticks them in sitcoms. He wanted an SCTV movie. I watched this guy in his office and I couldn't believe it. He was screaming

and yelling and his legs were going. He was giving shit to everybody. The only person he was nice to was his Mercedes' mechanic. So, I wrote out three minutes of what life was like in his office and giving shit to writers and yelling at studio executives. It became the "Larry Siegel Show."

Above: *Rick's Joel Silver impersonation*

Incidentally, Joel almost became involved in SCTV in 1980. I was the first cast member to meet Joel, back in 1979, when he was working with Larry Gordon at Paramount. I had never met anyone like him - hyper, driven, and very funny in a maniacal way. I pitched a movie about aliens to Joel and, as part of my pitch, I showed him a tape of some of my writing on SCTV. Joel hated the aliens movie but he loved the SCTV tape. He loved comedy and at that time he hadn't decided to be Hollywood's premier producer of action movies. Joel wanted to be a part of SCTV and I pitched the idea to Andrew Alexander. However, Andrew had already made a deal with Charles Allard in Edmonton so there was no room for Joel. It's too bad because I have no doubt Joel would've brought something to the party. Joel hired Joe and me to write a comedy script for Universal in 1979 entitled *The Big Broadcast of 1980*. It was to be an ensemble comedy remake of the Bob Hope classic, *The Big Broadcast of 1938*. Here again, both Joe and I thought Joel was such a hilarious

character that we opened the movie with Joel. Our movie didn't get made, but obviously other people in Hollywood thought this was a good idea because Joel opened the movie *Who Framed Roger Rabbit?*

There were times when our impersonations worked but, because of the volume of the stuff we had to do, there were times when they didn't. I tried to impersonate Neil Simon. I did his voice but not the rest. Some time later, I had dinner with him. He said, "By the way, I saw that piece."

I said, "Look, I'm sorry."

"Well, you will recall you had Marsha [Neil's wife at the time] crying in every piece."

"Well, what did she do when she saw it?" "She cried."

Above: *Dave as Neil Simon*

Joe Flaherty I met Martin Scorsese when I auditioned for a movie, *The King of Comedy*. He said, "One day I was in the room doing something with the television on and heard Gregory Peck doing lines from Taxi Driver and I thought, what? Gregory Peck, Taxi Driver?" I think he liked it, though.

I met Walter Cronkite at Bob Hope's ninetieth birthday party. They televised the celebration in Studio One at NBC. I was two for two that day. I was impersonating Bob Hope on a show with Bob Hope. In a way it became clear to me that I had actually become the object of my own satire by doing that. But I also had an opportunity

to talk to Cronkite. Walter had seen my impersonation of him and thought it was funny, or at least was kind enough to say he did. There was one piece we did entitled, "The Mercury III Players' Presentation of Murder in the Cathedral," hosted by Walter Cronkite. At the end of it, Rick as Brinkley and I as Cronkite had these two girls come on as though they were our dates. We didn't have any evidence that these eminent news anchors were fooling around; we just layered it into the piece. I said (as Cronkite) to Rick's Brinkley, "Which one is mine?" The conceit was that we were going out on Cronkite's boat.

In fact, Cronkite does have a boat; he's an avid sailor. So we were combining a lie with a dash of reality to confuse the audience. "Were they fooling around? Cronkite *is* a sailor." When I met Cronkite, I was hoping to God he hadn't seen that particular bit. That was always a danger in writing these things. To make them funny you had to go pretty far and you ran the risk of really alienating the person you were impersonating if you ever met him.

Tony Rosato, *Writer/Performer*
I was asked to do Ed Asner on "Saturday Night Live" at a time when Ed was being very outspoken politically. I had no real understanding of the issues and my impersonation of him wasn't flattering. I met him later at a party at Bernie Sahlins's and I introduced myself gleefully, thinking that he was going to love me. He said, "Oh, you're that guy," and he turned away.
Then I met Lou Costello's daughter once at an interview. She said she thought I had done the best impressions of her father she'd ever seen. That was cool.

Rick and I were nominated for a Grammy for the McKenzie Brothers album. We were at the Grammys and Rick bumped into two people he had impersonated during the show. We were sitting beside George Carlin. Rick had done an absolute hatchet job on George's conceptual approach to comedy. Carlin looked at him and said, "Brutal, man! Really brutal." Rick just kind of slumped into his seat. I remember laughing and being really glad I hadn't done that impersonation. That same night he also met Michael McDonald. He had a similar response: "Pretty heavy stuff, man." I think they were

impressed with Rick's ability to nail them, but a bit intimidated by his skill.

Perhaps the most brutal impersonation that Rick ever did was of Dick Cavett. He nailed Dick Cavett exactly where he deserved to be nailed, which was Dick's self-absorption and his name-dropping. Rick portrayed Dick Cavett interviewing himself as his own favourite interviewee. Rick met him later.

Rick Moranis, *Writer/Performer*
I met and actually became friends with Dick Cavett. I had to pull out of City Slickers when my wife was sick. But the summer before City Slickers was shot, I spent the summer riding in Montauk getting ready for the movie. Dick had a horse at that ranch and we became friendly and rode together a couple of times. He really enjoyed what I had done. He accepted it in the spirit it was intended.
I ran into Woody Allen in a restaurant or somewhere and told him that I was the guy who impersonated him on SCTV. He didn't seem terribly interested.

Above: *Rick as Dick Cavett*

Martin Short, *Writer/Performer*
You know, Catherine did Meryl Streep, and then she acted with her in Heartburn. Ali through the shooting she was worried that Meryl Streep might see this piece. Then she goes to this party and there it is being played on a big screen. She says, "Where is Meryl Streep?" Meryl has her ear to the speaker and is looking up at the screen. She

says, "You blew me up." Of course she was cool.

Andrea did a deadly impersonation of Liza Minnelli on SCTV. In fact, it was such a good impersonation that Liza became a recurring character, popping up on the "Sammy Maudlin Show" from time to time and becoming part of the SCTV show-business world. Then in early 1993 Andrea got a part in a movie co-starring with Liza, and I remember getting an excited call from Marty. "Guess what? Andrea's in a movie with Liza." I never heard what happened, so I guess Liza didn't flip out on her.

Most of the people we impersonated accepted it as part of the price of fame. Being impersonated ranks somewhere between finding your name in the Enquirer and winning an Emmy.

Marty had a take on impersonations that was interesting. He believed that some of his impersonations were characters which had a life of their own, separate from the identity of the real person who might have inspired it in the first place. I know this is particularly true of my impersonation of Walter Cronkite. I used this character around the SCTV station so much that he became a utility player in our reality, and, as such, totally remote from the real Walter Cronkite. Marty did the same thing with Canadian broadcaster Brian Linehan.

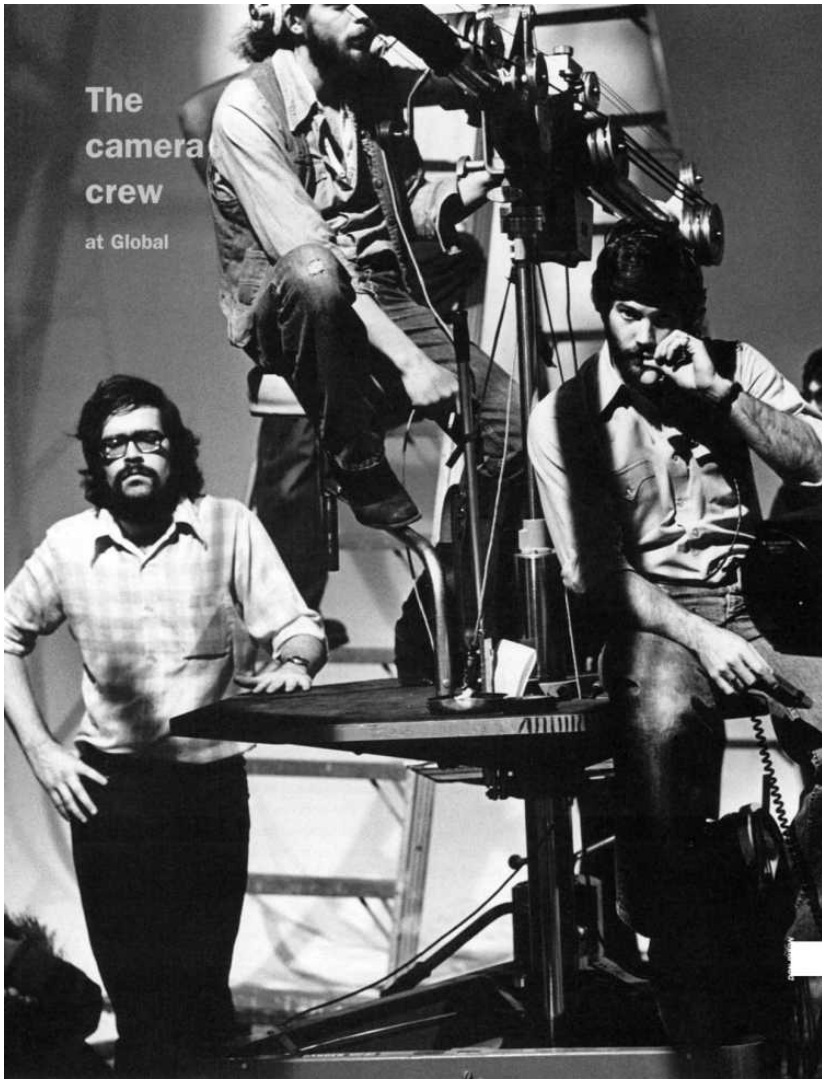
Martin Short, *Writer/Performer*
I didn't do Brian Linehan; I did Brock Linehan. It's a totally different person. I felt that Brian should not even have ownership over what I was doing, even though I called the character Linehan. If I called him Phil Hasman, it might have been clearer that the character is different. All the same, the reality was that it was an impersonation, a satire, and I heard Brian was being hurt by it. Actually, I don't even think it was really Brian himself who was upset, but the Canadian press. Keep in mind, Brian had committed the mortal sin: he was a Canadian who was becoming successful in the United States. So the Canadian press went after him and did this huge piece on Linehan in *Toronto Life*. It was just a hatchet job. And unfortunately my character, Brock Linehan, was used by these guys to nail Brian.

Producers and Directors

We never had a functioning creative producer on SCTV. We didn't have a Lorne Michaels or a regular liaison with the network. NBC was unhappy about the idea of a cast-run show. That wasn't how they normally operated. When I was head writer, I went in to meet with the NBC executives on behalf of the cast. They - the executives - gave me that "list of ten" demands they wanted from the show. On behalf of the cast, I said no to all but two - the wraparounds and the musical guests. They were shocked. No one had ever said no to them before. After all, they're the network, they're paying for this.

"Well, look," I said, "you're absolutely right. I'm not trying to take that away from you, but here's the deal. I've been given the mandate by the cast, and the cast says they want to do the show this way. If you don't like that, then you have the right to cancel the show. So that's the way we're going to do it or we're not going to do it at all." I don't think Peter Calabrese ever got the message or maybe he just refused to accept it, but Nancy Geller did. She came back to SCTV after she left NBC to produce the Cinemax shows. She was the only producer who meshed effectively with the cast because she understood how the show worked.

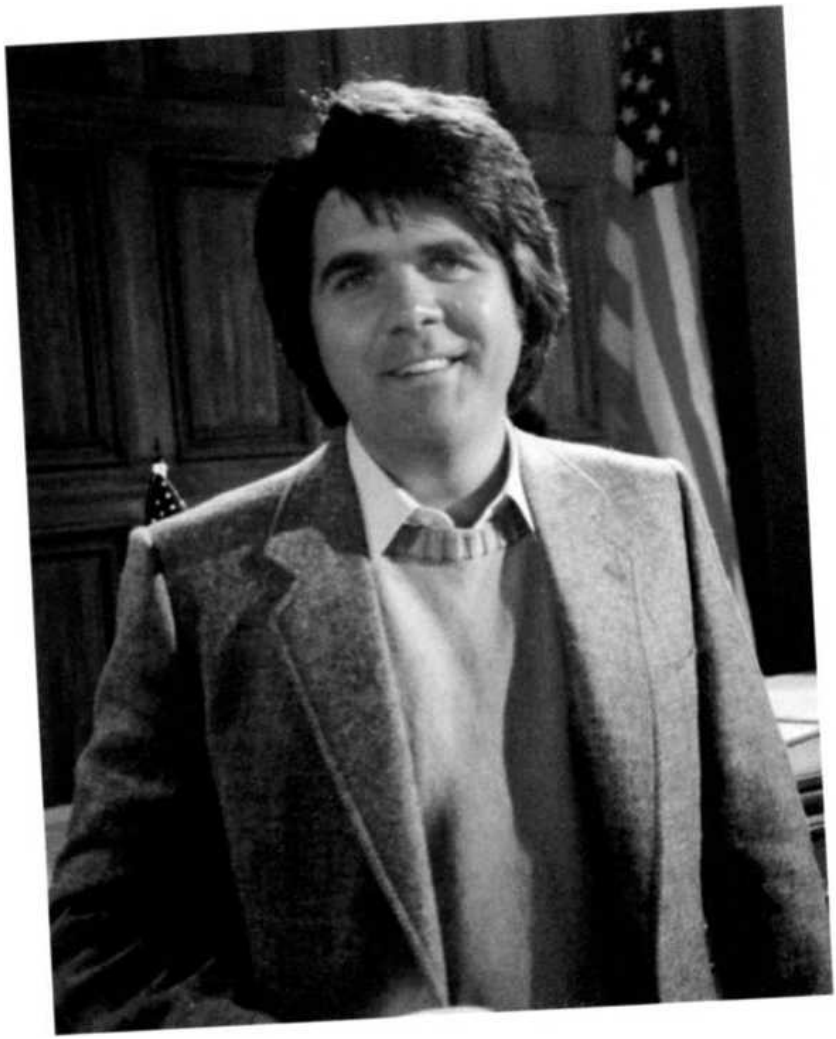
It was in showdowns like this that I relished Eugene's stubbornness. He was absolutely fearless. He would never back down even if it meant losing his job. Actually, Catherine and Rick were pretty tough, too. I was stubborn, but one stubborn individual becomes cannon fodder in an environment like SCTV. You need support to win battles like the ones we waged against NBC. Eugene, Catherine, and Rick formed the rigid backbone of the cast, for whom I was the mouthpiece; without their determination, we would have lost control. The NBC executives vented their wrath on me but I rather enjoyed those kinds of confrontations.



Above: *The Camera Crew at Global*

Rick Moranis, *Writer/Performer*
It wasn't until Dave really took over the creative producing of the show that it got focused. The whole time Bernie was there and people were meddling and intervening, and later on when NBC assigned producers and people started getting in the way, it lost its focus. When Dave was running

the show, it was the best it was, 'cause he knew how to police the show, he knew how to arbitrate, and he was a diplomat. Everyone got to do what they wanted to do, and he always put quality first.



Above: *Andrew Alexander, Executive Producer*

Andrew Alexander never tried to interfere. He saw it as his job to look after the money: to find more, lose less, and avoid unnecessary

deficit-financing. By the time SCTV aired on NBC as Network 90, the budget for the show was well into the red. I don't know to what extent the show went over budget, but it was certainly significant. To help rectify this, Pat Whidey rejoined the show. Pat was the best nuts-and-bolts producer any show could have. Pat understood how to make deals, run a budget, put up cost reports, and protect investors' interests. He worked assiduously to give the cast, who were making tremendous demands for makeup, costumes, sets, and hair, what they needed. Wigs alone could run anywhere from five hundred to two thousand dollars each. We were going through wigs like nobody's business.

Andrew and Len Stuart were the show's executive producers. Andrew's partnership with Len Stuart went back to the very beginning of the show when their company, Rewlex Productions, deficit-financed the show all on their own. Len was not involved in the day-to-day operation of the show, but he worked with Andrew behind the scenes to keep it in production.

Andrew Alexander, *Executive Producer*
All the cast had to think about was the show and it's no accident that they made some of the best shows on TV. The network always tried to send up the sacrificial lamb [that is, a network producer to exert some control]. I'm not sure these producers knew what they were getting themselves into, but the train had left the station a long time ago. I think later on, HBO was a little upset about that as well. What they didn't realize was that the show had been established and the cast owned the show creatively. There was no way that any producer from the outside was going to have any real influence. Out of all of them, I would say that Nancy Geller was the best. She was a great cheerleader.

NBC kept sending in producers who were continually frustrated. Rick once walked into Barry Sand's office - he was one of the luckless producers - and told him to get out of town. I thought it hilarious that Rick was using these Western cliches in Edmonton on a New York producer. Rick actually impersonated Barry Sand on the show as Libby Wolfson's husband. And ultimately Barry *did* get out

of town.

Marc Giacomelli, *Post-Production Supervisor*
I remember arguing with Barry Sand and Don Novello. Usually about the structure of the show, about what was funny or what people expected of the show. They didn't get it at all. There was a point at which I had quit the show during Barry Sand's time. I got a phone call from Whitley. If you come back, Barry Sand will leave. It was the most powerful decision in my life. I had quit because of Barry; now, if I came back, he'd leave. So I came back and Barry went on to do "Late Night with Letterman." I guess it worked out.

Rick Moranis, *Writer/Performer*
When I did Barry Sand, I didn't do the voice. I played him more Brooklyn and made him a garment-district guy, but the look was Barry. We were tough on Barry. He had no reason to be there. I would like to think that now I would behave a little better, but then, Barry was the enemy and he became an obstacle to our creativity. There was nothing for him to do. Andrew just bowed to network pressure by installing a creative producer there. They thought they could parachute into Edmonton, flatter us, and get control. It was really crazy, but we survived.

Al Rucker was another producer hired by Andrew to appease the network. Not long after he took the job, I found him in the cafeteria, distraught. He said, "What's wrong with these people? These sons-of-bitches are locking me out. I should just leave."

I said, "That's right, Al, you should just leave."

He countered with, "Well, I'm not going to give them that satisfaction."

"Then I guess your lot is to be in the cafeteria brooding because you're not going to produce this show. You're not a part of the SCTV cast."

Al hung on for a little while longer and, in fairness to him, he was a nice guy and a competent producer. But the fact of the matter was

the show was already up and running when he arrived. There was nothing for a creative producer to do. We had almost one hundred half-hours under our belts, so what could he do?

Andrew Alexander, *Executive Producer*
The network insistence on attaching a network-approved producer was a condition of our contract. I wasn't crazy about it and I knew better than anyone the repercussions it would have on the show and cast. As time went on and the licence fees from the network became higher and the ratings stayed stagnant, our leverage on this issue was nonexistent. Nevertheless, we tried to bluff the network and said, no more producers from the network or the show is finished. In fact, in 1982, Peter Calabrese flew to Toronto and met me for dinner at the Windsor Arms Hotel and said the network had decided to cancel the show. That particular week they owed as much as $350,000 in licence fees and our bank account was overdrawn. Len and I had guaranteed all loans, had they called our bluff. I finally agreed that Nancy Geller would be the next producer.

I impersonated Al Rucker on "The Russian Show." Al was from Oklahoma. One day we were sitting in the restaurant next to the studio talking to a Scottish guy who worked in the set department. His wife had just had a baby. He was a very sensitive man and he was expressing the joy of a father who had been present at the birth of his child when Al wandered in. We said, "Hi, Al. We were just talking about this guy's kid."

Allen said, "Oh yeah? How old is the little fuckstick?"

Above: *"The Russian Show," Dave as Red Rooster*

We were all furious with him, but this was Allen's "Okie" manner, not meanness. He had a strange cowboy walk, a stubbly, grizzled beard, and a winsome, toothy grin. When we were trying to come up with a way to launch the SCTV rocket that was going to disable the Soviet satellite, I proposed that I play Red Adair, the oilwell firefighter. We named him Red Rooster and it had to be Al. As Red, I wore what Al always wore around the studio - a down-filled vest, a pair of jeans, some kind of plaid shirt and, of course, his beard and his grin. This was another of the inside jokes that signalled the beginning of the end for SCTV. We were no longer satisfied with doing impersonations of celebrities. Instead, we took delight in impersonating people who worked behind the scenes.

Patrick Whitley, *Producer*
The creative producers of the show were the cast and the writers. I ensured that the shows got done, got delivered. The NBC producers didn't understand the show. They didn't understand the dynamics or how it was put together and consequently we went through four or five producers. I found it personally frustrating when these NBC guys came in and started saying. Could you please teach this person how to produce?

Bob Dolman, *Writer*
I doubt the cast would have had so much power if this had been an eighto'clock or nine-o'clock show. Late at night was what made the show. Also, those producers were so dependent on us to produce so much written material every week, they didn't have time to get into political arguments. They would just look at the board and ask how you were going to fill it. The one producer who served the show best was Nancy Geller. She just came in asking, How can I help you guys to get this stuff done? She had to handle all the network stuff on top of doing everything a producer does, but she didn't have a creative stake in it. She said they [the cast] know what they're doing.

Above: *Catherine as Nancy Geller, Rick as Peter Calabrese*

Nancy Geller had an advantage that the other creative producers like Barry Sand, Alan Rucker, and Don Novello didn't have. She had been an NBC executive assigned to SCTV and had seen how it worked.

I don't think I really knew how the show worked until I became head writer with Joe in the second season. Since I had never been head writer for any other show, I really had no preconceived notions

about the job. It wasn't a control position, I knew that. The show was cast-run from the beginning because Harold really ran it the first year and he was in the cast and very democratic. I have often described the job of head writer at SCTV as a kind of traffic cop, moving material as rapidly as possible from the cast and writers to the production team. All the cast members were empowered to write for themselves as much as they wanted and to recruit the writers to help them. Most sketches received the blessing of the cast at a read-through; short sketches went right up on the show rundowns. Anyone could walk into Whitley's office to see the rundowns which were posted on his giant corkboard. So if one particular actor was getting a little "heavy" or "light" in a particular show it was posted for all to see and usually rectified before the rundown was finalized. On SCTV, the sketches were chosen and slotted into shows following a pretty democratic process.

When creative producers like Don Novello or Alan Rucker joined the show, they usually viewed their job as it might be on a normal show: hiring writers; mapping out a creative direction for the show; running interference with the network. But once they had been on the job for a few days and actually saw how our show was run, for most of them it was like slamming into a brick wall. The wall was the realization that there was no job for them at all. The show was running itself. And if they tried to assert themselves and take control, the cast invariably closed ranks and shut them out altogether.

By the end of cycle two of Network 90, I was taking heat from the cast as head writer. Some of them, noticing that my stint as head writer coincided with the success of Bob and Doug, figured that somehow I was using my executive status to promote my own career. In fact, Bob and Doug had only limited success on television. They really made their mark in record sales and we figured out later that was propelled not by SCTV, but almost entirely by the participation of Geddy Lee from the band Rush as a singer on the record. Bob and Doug's audience, it turned out, was completely separate from SCTV's audience. According to record company research, most of the people who watched SCTV didn't buy the record. I took great pains not to push Bob and Doug at SCTV for a couple of reasons: first, they weren't my favourite characters and two minutes a show was all I wanted for them myself; and second, I was always aware that I was in a touchy political situation with the rest of the cast because I was head writer. I was careful not to push

my stuff as hard as I might have done in other circumstances.

Andrew brought Don Novello to SCTV hoping that he would be more successful than his predecessors as he was himself an established comedy writer. Don's character Father Guido Sarducci had appeared as a regular on "Saturday Night Live." He had also created another character, Lazio, and had published the Lazio letters. We were all familiar with his work and I think everybody had some respect for him. So I know the intent was to bring Don in more as head writer than producer. But I'm sure Don was expecting the job to be more like it is on other shows. As he found out, the job of head writer carried no power at all. And he found himself depressed and alienated just as the other producers before him had. He was saddled with running writing meetings, calling for material, and doing everything I had done. It was a load off my shoulders. Now I was just a regular member of the cast. There was a new guy for the others to hate, and they did.

So Don Novello became the next producer and head writer to get eaten alive. He became unpopular for saying things like, "Well, come on, people, you said these scripts would be in today and they're not in. We can't build a show unless you get the scripts in." That was as mean as he ever got. It was fonny in a kind of sick way that this gentle man incurred such wrath.

Paul Flaherty, *Writer*

Once, when Dick and I hadn't finished a skit, Novello got mad at us. We'd promised him we would be ready for Wednesday, and at the read-through we didn't have it. He said, "You know, I don't care. There's no excuse for it.'' He felt we should have stayed up all night and written it. I understand, he'd done a lot of work with "Saturday Night Live,'' which is on a live schedule; you just have to have it done. But on this show, we always preferred to have everything in place rather than write something that we knew wasn't going to be good. I got mad at him and shot back, "Well, maybe that's the way you do it on 'Saturday Night Live,' but we don't work that way here." I regret doing that now. I shouldn't have done that because he was in a tough situation. He was pinned against the wall. I did honestly feel bad that I shot back at him that way in front of everybody.

I thought both Flahertys were angry with Don, not just Paul. I know Paul was the spokesman but Joe was grousing about Don that day, too. All Don was doing was asking for a sketch that Dick, Paul, and Joe had said would be ready. He was probably wrong to rake them over the coals for it.

Maintaining the necessary output was always a problem. Sometimes sets had to be built and props had to be ordered before the scripts were written. Sometimes guest stars, director, and crew had to sit on these sets, waiting for the scripts before the shooting could start. This sort of thing drove me nuts, caused me to say things that offended cast members, and eventually put me out of the job as head writer. When I saw Don Novello going through the same sort of thing I had gone through, I was torn between enjoying it in a very sick and cruel way and feeling sorry for him.

I guess it's mainly ego that makes me think the role I played as head writer was essential to the show. In fact, the show carried on just fine without me when I left. I saw some great sketches on cycles four and five of Network 90 and a lot of the Cinemax stuff made me laugh, too. When I was in the SCTV machine, moving with the other people, I think I lost sight of the fact that the wheels were all different sizes and moved at different speeds, but together, they formed the machine. And once the machine was big enough, it could lose some wheels and keep moving along.

Above: *"Charlie's Kitchen"*

There were other signs that the machine could function without me. I once ran into Peter Calabrese, another NBC producer, in the hall. He said to me, "What the hell is 'Charlie's Kitchen'?"

I said, "It's Mike and Marty Short's dad."

"Who in America is supposed to relate to that?"

"You're absolutely right, pull it. I don't care."

He was really angry with me for shooting this piece. It only took about an hour of studio time, so I didn't think that was a crime. We used to waste studio time like paper napkins waiting for makeup, late actors, and occasionally even scripts. Cameras were frequently tilted down because somebody was late or somebody decided to "Charlie's Kitchen" change characters at the last minute. So to get up there and mount a silly piece, even one as esoteric as "Charlie's Kitchen," and shoot it in an hour, didn't seem to me like such a terrible waste of production time. Calabrese's anger seemed inappropriate.

A week later, I saw Peter Calabrese again and he said, "Have you seen 'Charlie's Kitchen'?"

I said, "What are you talking about?"

"It's great. I saved it. I took two minutes out of it and it plays great now."

That really depressed me. I realized then that some of the control of the show, through default, was moving to people outside the cast. In the early days, when I watched over every word I said, I would never have given anyone that power. I would have been in the editing room. Now, because I was defaulting on the time I put into the show, this network executive was taking an esoteric bit, cutting it down in the editing room, and then taking credit for saving it when it probably shouldn't have been written in the first place. Despite Peter's claims, it was still Marty and Mike Short's late father in his underwear, cooking eggs and sausages, screaming at the writers the way Chuck Short screamed at the kids. Now it was two minutes shorter and somehow Peter felt that he had saved it. I realized I had come to a point at SCTV where I no longer felt effective or functional, partly because I no longer had the challenge of being head writer to keep me going, and partly because I was just burned out.

The Directors

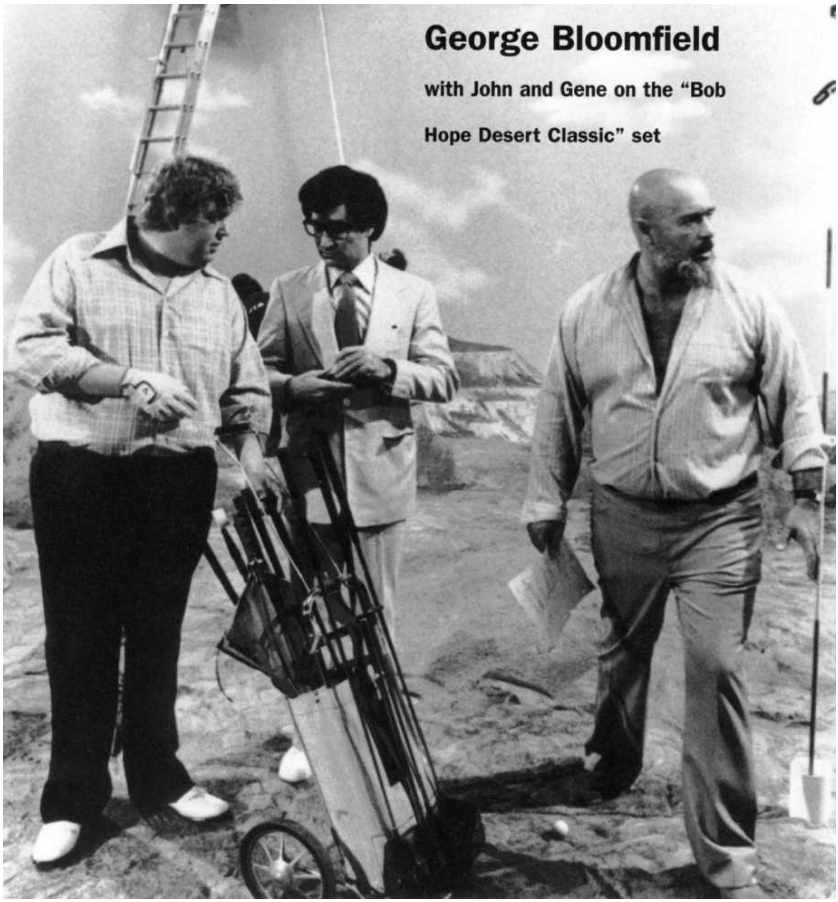
Milad Bessada directed the first thirteen shows of the first season at Global Television in Toronto. Milad was a nice guy and everybody liked him, but a lot of our jokes went over his head. And some of us, myself included, were pushing for more cinematic values on the show, so when the opportunity to hire George Bloomfield came up, we jumped at the chance. Milad was very gracious and stepped aside as director but stayed on the show as a producer.

Above: *Dave as Tex Boil serves hot dog to Milad Bessada, the first SCTV director, at Global*

George took the show ahead of where it had been with Milad. In our second season, under George's direction, we did more ambitious pieces than we had attempted in the first year, pieces like "Grapes of Mud," "Lust for Paint," and "The Bob Hope Desert Classic." George brought some cinematic sense to SCTV and got us out of the three-camera video rut. Then with John Blanchard, we had a guy who, despite a modest background of directing local cooking shows in Edmonton, rose to the challenge of directing in myriad cinematic styles and at an incredibly demanding pace.

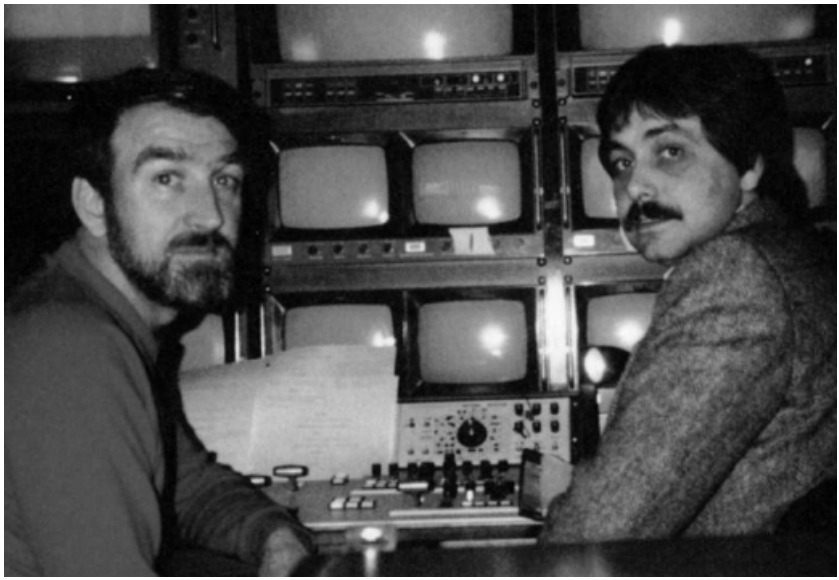
John Blanchard, *Director*
They had a television facility in Edmonton where I was a staff director. They gave me the opportunity to direct SCTV, so I did. I'd done some musical programs and commercials. I was pretty much doing local television at that time.

Harold Ramis, *Writer/Performer*
When John took over the show, it took a giant leap forward. Film parodies became real films.



Above: *George Bloomfield with John and Gene on the "Bob Hope Desert Classic" set*

John Blanchard was a strange guy. It seemed as if he was always smoking and staying up twenty-four hours a day. I thought, how can someone run themselves into the ground like that and not be dead? There were times when I wondered if he got the jokes. He always seemed to react a split-second late. I was skeptical until I saw his work. I realized then that he not only got the jokes, he might have been ahead of us. His delayed reaction was probably due to exhaustion or thinking about something else when we were waxing comic.



Above: *John Blanchard (right) with Cam Mitchell*

John brought real cinematic values to the show. When he got the script for the Godfather parody, he got videotapes of the original movie. He studied the lighting in the movie and replicated that on our set. We'd look at the piece in playback and be blown away by how good it looked.

Above: *left to right: Dave McAree with Joe on the "Halfwits" set: John Bell (left), second unit director, with crew; John Bell with Bob and Doug*

At this time, video cassettes were hard to come by. Movies and programs had to be taped off the television. Blanchard had a team of people videotaping things that we might parody. On an already exhausting schedule, he'd often do a lot of work that ended up

wasted. Sometimes we would sketch an idea and even take it to script stage and then dump it. Blanchard would have prepped the scene anyway. Although the cast all worked long hours, there were always scenes we weren't in when we could go to the hotel to rest or write. John was there all the time. He was the first to arrive in the morning and the last to leave at night. It's a miracle he's still alive.

Significant Sketches

SCTV still has a good reputation in the comedy community. I meet writers all the time who loved the show. One of the most consistent comments from fans is that multi-layered writing lies at the heart of SCTV sketches. I can trace the development of this style back to our parody of *Ben Hur* in the season. As I mentioned earlier. Gene and John stumbled across the Three Stooges theme when they were ad-libbing their way through the text. It seemed to fit and gave us another level to play on. But multi-layered writing where we intertwined themes was the exception rather than the rule until Network 90. Our sketches basically fell into these categories: programming parodies (sometimes full-blown productions but usually promos for series TV or movies); SCTV programming (Floyd and Earl newscasts, "Dialing for Dollars," "Sunrise Semester"); SCTV behind the scenes (Guy Cabellero and Edith Prickley announcements and anything to do with the reality of the little television station); and commercial parodies.

Above: *"Julius Caesar" sketch - The Russian Show*

Sketches like "Grapes of Mud" and "Lust for Paint" were cinematically more ambitious than the bulk of our pieces in the first two seasons, but they were written in a very linear way. The same is true of "King of the Popes" and "How the Middle East Was Won." They were bigger, better-shot, more ambitious pieces, but they were pretty linear and were probably more a vehicle for our impersonations than examples of multi-layered writing.

Joe and I wrote the "Fantasy Island" sketch that appeared near

the end of the second season and it was a real turning point. First, it was a parody of the television show called "Fantasy Island." Then we weaved in a Hope and Crosby "Road" movie intertwined with a *Casablanca* parody and then paid it all off with a *Wizard of Oz* ending. It was a tight little script and Joe and I were proud of it. In fact, we used it as a calling card in Hollywood and got a writing deal with Joel Silver based on his positive reaction to the tape. Joel generated a lot of hype for SCTV in L.A. because he passed the tape around to several network and studio people. The "Fantasy Island" parody was one of our first wraparounds - thematic structures that ran through a whole show and connected all the little sketches.

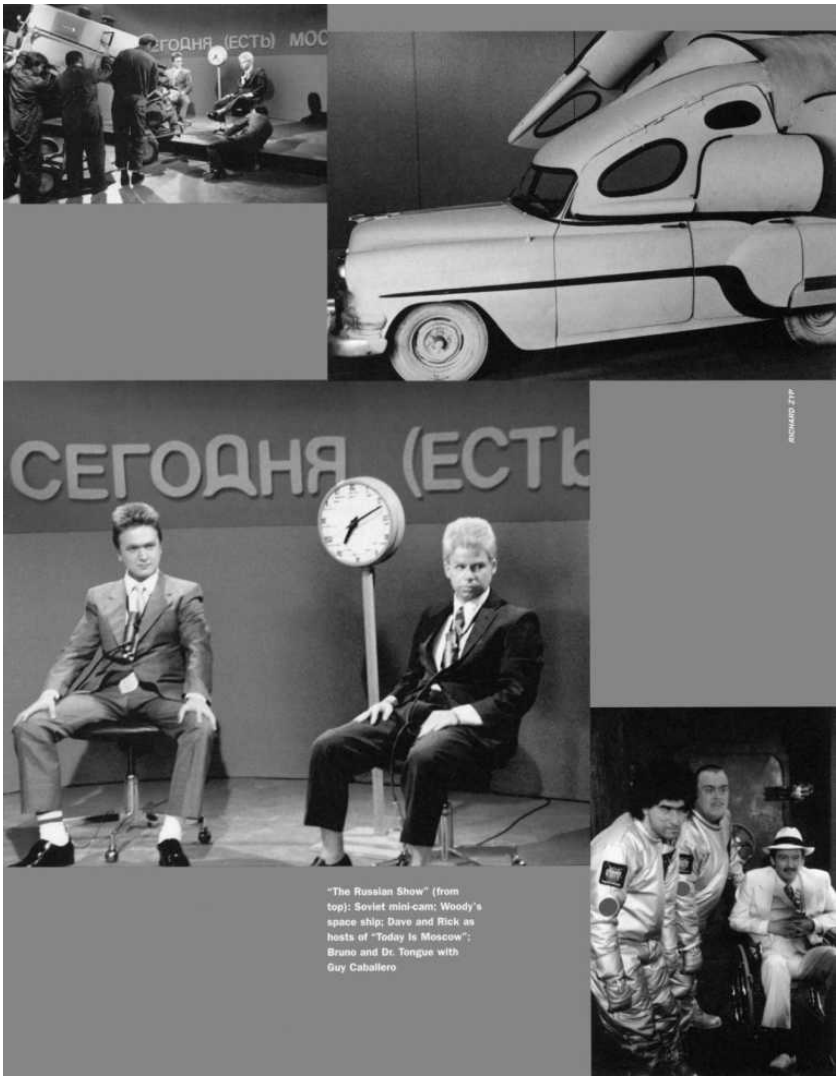
As we moved into the Network 90 shows, the wraparounds became much more ambitious. In effect they became the hallmark of the season. Their running time, without the connecting programming, was usually about thirty minutes. They were considerable both in terms of duration and budget. One, the "Moral Majority" show, won an Emmy for best writing.

The "Godfather" wraparound put together by the Flaherty brothers and Dick Blasucci was especially good. The script worked and John Blanchard did a great job replicating the look. We even got John Marley, who was in the original Godfather (the guy who found the horse's head in his bed), to play the role of the producer. By having John Marley come in and reprise his role, we were not only parodying The Godfather, we were shooting our own sequel. Stealing elements from the real movie and incorporating them into our parody became a motif with a life of its own. In the original Godfather movie, it struck us as absurd that Marlon Brando as Corleone had taken what seemed like twenty or thirty hits from bullets as he was getting into his car and somehow survived. In our parody, Joe jerked his body around as he took several hundred hits and then, as in the movie, somehow survived.

Above: *"The Godfather": Joe gets shot*

The concept of the little television network often forced us to put multiple layers in the writing. In "The Godfather" I played Ugatz, a fictional mobster head of ABC with a big nose. *Ugatz*, of course, means nuts in Italian. Guy Caballero was there representing the SCTV network as though SCTV had its place with NBC, ABC, and CBS. This was in keeping with SCTV's TV identity. Instead of the Sinatra character, John Candy played Johnny Pavarotti as the singer begging Joe's Godfather to get him into show business. Joe played both Corleone and Guy Caballero in this parody.

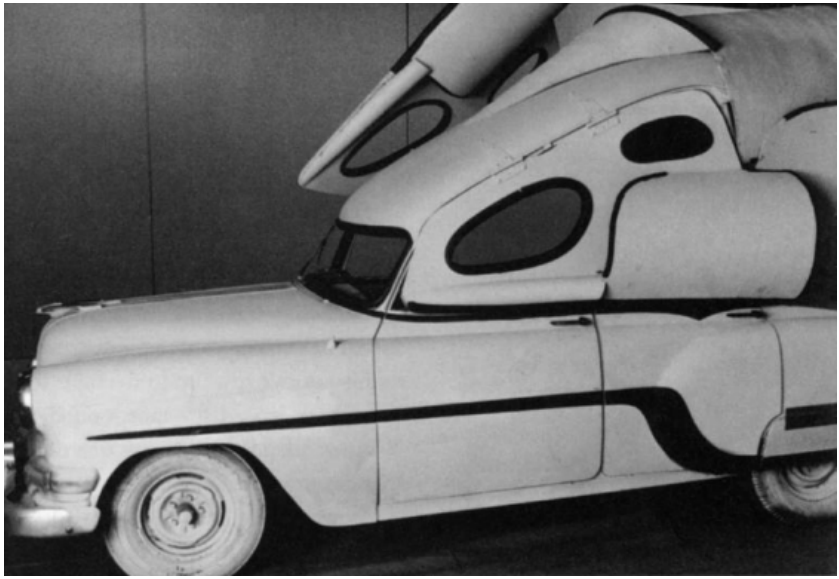
One of my favourite wraparounds was "The Russian Show." The Russians had launched a satellite and were jamming the SCTV satellite, sending us their programming and inflicting their Soviet ideology on unsuspecting North American viewers. It was a very complicated piece that required a tremendous effort, not only from the cast and writers, but also from the production staff. The production people gave us an authentic-looking giant Soviet mini-cam, the Soviet studios, and the Soviet transmission.



"The Russian Show" (from top): Soviet mini-cam; Woody's space ship; Dave and Rick as hosts of "Today Is Moscow"; Bruno and Dr. Tongue with Guy Caballero

Above: *The Russian Show*

Above: *Soviet mini-cam*



Above: *Woody's space ship*

Above: *Dave and Rick as hosts of "Today is Moscow"*

Above: *Bruno and Dr. Tongue with Guy Caballero*

In the "Doorway to Hell" wraparound, we took the audience through a door where they fell with Lin Ye Tang and Mr. Wilcox into a black limbo, landed slowly in a fog and then stumbled upon various realities. The "Doorway to Hell" show came into being because the sawdust had backed up so much in the stage area that the set carpenters had walked off in protest. The producers said we'd have to do the entire show using the old sets. We were approaching the end of an exhausting cycle and everyone was burned out which made the task even more difficult.

Above: *Lin Ye Tang in the "Doorway to Hell" sketch*

Marc Giacomelli, *Post-Production Supervisor*
The whole "Doorway to Hell" thing was a production challenge. It was a different kind of comedy for the show. It was adult and ironic. Before that the show was friendly and goofy. There were a lot of production things there, too: falling into hell, the music of Vangelis, and wandering around in the fog. It was very surreal. We even did a Muzak version of "Friends of Mr. Cairo" in the elevator with John where he took them down to hell. Vangelis's music was a theme running through the show, and that was another new thing that appeared in a Dave and Rick sketch.

"The Doorway to Hell" taping became a literal hell because we were all so tired. Cast members started leaving. Catherine and Andrea left early. John was in a bad mood the day we shot him as the elevator operator from Hell. Rick was working in the scene with a puppet the prop people told us cost eighteen hundred dollars. So whatever we do, the producers said, be careful with the puppet. The moment Rick and I got on the elevator, John grabbed the puppet out of Rick's hand, slammed it against the wall and broke off one of the puppet's fingers.

Rick Moranis, *Writer/Performer*
I remember as we left the elevator, I tripped as Mr. Wilcox and fell and broke the same finger on the dummy that Dave had broken the day before when we shot "Cronkite's Brain." Dave freaked. "Doorway to Hell" was a weird shoot and there were a few things like this that happened which made it seem even more weird.

I broke the ring finger on my right hand in half when we were shooting "Cronkite's Brain." I was driving a Corvette dressed as Cronkite and I tried to put the car into one of those police-style 180-degree turns. Well, I lost control of the car; the steering wheel was spinning and somehow I caught my finger in the steel spokes of the wheel and snapped it in half.

Rick and I went to the hospital in Edmonton dressed as Cronkite and Brinkley. I was in pain but I laughed with Rick about the reaction we were getting from the nurses and doctors. Anyway, when we shot the "Doorway to Hell" scene with John, he broke the same finger on the puppet that I had broken. In the surreal hellishness of the moment, this seemed significant.

Joe Flaherty, *Writer, Performer*
When we first went to NBC we were trying to make the show more accessible. We tended to go more for themes. Towards the end, we started getting into themes that were too loose, themes that could take you virtually anywhere, like the "Hell" Show. Dave and Rick wrote the "Hell" show. What was the premise? The fact that we were in Edmonton working our asses off and the show was hell to do. It took place in hell and we threw anything we wanted in there. We did impressions that were loosely structured film clips and done through sheer exhaustion. I mean, we worked hard, we shot six days. Saturdays and Sundays we rehearsed. We were also writing at the same time.

Sometimes I think John's ideas were specifically intended to waste money, to push the producers into bankruptcy. This was his revenge for not being paid as a writer in the first season. He was

relentless. He had an idea for a game called "Steeplechase." He wanted to lay out the game at the actual size of a racetrack and to use real horses as pieces. It was so big, so elaborate, and so complicated that I could not believe it. I was head writer at the time and I did everything I could to encourage John to simplify it, but he was adamant. He just dug in and said, No, it's got to be like this. Ultimately, I bailed out and left it up to the producers to decide the outcome. "Steeplechase" was never produced but John pushed it until he left the show.

As a writer, I was obliged to promote any idea I thought was funny, but if someone convinced me that a particular sketch was logistically impossible, I would back off. The thing to remember about John is that his concepts were invaluable to the success of SCTV, but, like John himself, they were often big, extravagant, and unmanageable.

Bob Dolman, *Writer*
I learned a lot with John and I had fun writing with him, although sometimes he was just too wild and energetic to actually write something on the page. Once I reminded him of a script we had been working on. He went off and wrote it and came back with twenty pages. I said, "We can't read this at the table. It's twenty pages long."
He said, "All right, I'll rewrite it." He comes back the next day and it's forty pages. Everything just got bigger and bigger.

Doug Stockler, *Writer*
My favourite piece was "Love Slaves of the Southwest." I give all the credit to Catherine, not only for getting the idea but for improving on it, taking the ball and running with it. It's a promo for a documentary. It was shot in black and white. John Bell, the second unit director, shot it on film. It's about this middle-aged woman in a trailer park in Phoenix who has discovered her husband tied up in all kinds of bondage and leather. She's convinced that her husband was a victim of love slaves who abducted him and did this to him. It's just her way of getting through life.

When I was working with Doug Steckler and John McAndrew on the "Russian" wraparound, they said, Well, what about a Russian version of "The Tonight Show?" I resisted the idea because I felt the way to present Soviet programming was not to parody our programming but to incorporate what we knew about the Russians in our sketches. For example, the big-is-best ideology that was evident in Russian architecture and even some of their weapon systems inspired "What Fits into Russia." In that, I played the host of a game show who stood in front of other countries on top of the Soviet map and ridiculed them for their smallness. At that point, I felt that we had exhausted the possibilities for parody in our own culture; it was time to use the satellite, which we had launched the year before, and reach out to other cultures.

I recall talking to John Blanchard about the look of the show. There was something stilted about the satellite transmissions from Russia we sometimes saw on TV. I knew there were two types of video - our video system and a system in Europe called PAL. My understanding was that when a signal was broadcast from their system to ours, a couple of things happened in the transmission that would cause a delay which created a freeze-frame look that didn't appear in our video. I wanted to get this look in our sketch. Blanchard went to the technical guys. Dave Proc, who worked at ITV, acted as the technical producer for SCTV. When you were having problems with colour, you were trying to get a certain look, or there was a thing video could do if pushed to its limits, Proc was the guy to talk to. And he and Blanchard found a way to get the look I wanted.

John Blanchard, *Director*
When I talked to the technical producer, he just stared blankly at me. They were putting in the DVE [Digital Video Exchange] and someone suggested we use that. I went up to the control room and in about fifteen minutes they came up with the effects. I think the only thing that I can be credited with is realizing that I didn't know how to do it and knowing the two people there who did. Proc is one. To our eye European TV has a flicker to it. That's brought about by the number of lines of resolution and the difference in our electrical systems. They programmed this DVE to freeze a frame and then let it go. Basically, it was freezing

every second frame for a frame which gave us that flicker.

Above: *"Vikings and Beekeepers"*

I loved "Vikings and Beekeepers" because it was so bizarre. The concept was that in the year 980, to torment the English even more, the Vikings added bees to their raids. That was Brian McConnachie's idea. (Brian was one of the founding writers of *National Lampoon* magazine. He also wrote for SNL for the first three seasons and then came over to SCTV to write for us.) I said, "Well, that's worth a sketch." It ended up being a very complicated and expensive project and there was a lot of bitching and complaining from the cast. The producers claimed that the boat cost about forty thousand dollars. My original estimate was fifteen thousand. True, it was on a hydraulic driver forty feet long and it moved up and down, but I never asked for it to move. Somebody

asked me, “Would you like the boat to move?” and without thinking what that entailed, I said okay. Then it became this big logistics thing.

The producers complained, "If you hadn’t said that the boat should move, it wouldn't have cost us forty thousand dollars."

I replied, "It doesn’t have to move. The cameras could have rocked instead." But they told me Blanchard didn’t want to do that. That was when I found out it was John Blanchard who wanted the boat to move. So this was his nightmare as much as mine.

To make matters worse, most of us had to wear furs and the studio didn’t have air conditioning. Catherine played a Viking goddess and got stuck in a harness suspended from the grid. When the producers announced they were going to finish the sketch that night, John Candy got so mad that he called the Four Seasons Hotel and had them set up a bar right in the studio. He didn't want to work all night. Actually, none of us did, but John took a stand and said, "Fuck this. Drinks are on me." We quit when Ivan Lynch, the hairdresser, threw up in the boat. It was just too stinky to continue shooting.

Catherine O'Hara, *Writer/Performer*
I had been up there for hours and I was complaining that my kidneys were bursting because I had to go pee. It was taking a while to set up and they just had me hanging up there. When I was really going to burst, suddenly John Marley came in because he was going to be in the next show, the "Godfather" skit. I was so sick of everyone gathering in this little circle around John Marley and talking with him while I’m up there. I finally said, "Excuse me." Then everybody left. It was lunchtime and they all left.

Andrew Alexander, *Executive Producer*
I call it Dave Thomas’s *Waterworld*. I believe that boat is still in a parade in Red Deer. We sold it to the city of Red Deer, Alberta, to be a float in their Christmas parade or Oktoberfest. That was his motherfucker boat, thirty feet long. It didn't make the show. I don’t think it made the cut.

Patrick Whitley, *Producer*
Dave and his "Vikings and Beekeepers." He had tried to push that goddamn scene for about a year or two. I had been off the show for a while and they brought me back when Barry Sand left. I flew back to Edmonton and I remember walking in and they were doing "Vikings and Beekeepers." If I had been there earlier, it might not have happened.

Doug Stockler, *Writer*
It was a long day. We are on this goddamn boat in the studio and there was no honey wagon or bathroom, you were just stuck. If you had to go to the bathroom, that was just too bad. Then it started, the whining and complaining finally kicked in. I was also an extra or I had a couple of lines in this thing. Somehow, John got the impression or heard that one of the writers who had written for "Saturday Night Live" had tried to foist this idea on "Saturday Night Live" and they didn't buy it. When John heard that we were doing recycled SNL material, he didn't like it.

My understanding of why John hated "Vikings and Beekeepers" and why he ultimately called the Four Seasons and had them set up a bar in the studio was that the shoot was unbearably hot. We weren't allowed to get out of the boat because they had to reset all the drapes and the floor and everything. We were in that boat longer than anyone should be expected to stay in one place without being able to take a **Break**. I didn't know that John had some kind of "Saturday Night Live" axe to grind. He probably didn't mention it to me because I was co-author of the piece with Brian McConnachie. But my attitude to material was always expedient: I didn't care who wrote it; we would all get credit for it once it was on the air. Whether Brian McConnachie was a "Saturday Night Live" writer or a writer for "Three's Company" was irrelevant as far as I was concerned. Whatever needed to be done to complete the job was 100 per cent okay by me. I'm sure John didn't mention his objection to the piece to me because he knew what my position was.

John Blanchard, *Director*

There are these Vikings and beekeepers on this boat. They don't trust each other and they're going to have a meeting. When everybody rushes to the bow of the boat, the stern goes up; when they rush to the stern of the boat, the bow goes up. To have this boat, we had to build it. The studios in Edmonton aren't that big and they certainly aren't sound stages. The grid isn't that high and it's not movable. It's a fixed grid. Instead of just turning the camera - with a hand-held camera you can create a Dutch angle, where the boat will seem higher and lower at the bow and the stern - we thought it would be great to put the boat on a hydraulic system that would rock the boat up and down. You had to set the boat on top of the hydraulics and the boat's frame was about another two feet. Now, we're at six feet and we haven't put an actor on this boat yet. The grid height at the highest point of the studio was about twenty feet. Joe Flaherty and John Candy are over six feet. So now the boat is six feet in the air, at least, and you put an actor on top of that. I can't get the cameras high enough to shoot the actors. The booms can't get in that high to pick up the sound and the lights hang down about three feet. That means, if you just do the math, the actor is now literally two feet from a light. His head is about four feet, which isn't a lot, from the grid and I can't get the cameras high enough in the air to shoot him.

We're trying to shoot it multi-camera because it will be faster that way. They have to be lit for the down position, when the boat is down. Because we want to see the boat rise when everybody runs to the stern, they also have to be lit in the up position. That's at both ends of the boat. Then, just because we might as well do this, we decided to fill the studio with fog. You have to contain the fog, so now there's a wall around the boat so the fog doesn't get out. So I can't shoot it. We can't mike it. We can't light it, and there's about six pages of it. Then someone has to jump overboard. Then we have to fly the goddess in. Catherine is the goddess. We have to fly her in. There's no fly system. We have to put her on a harness then rig her on another part of the studio to fly her in. There was a point

when we sort of forgot her and left her in this harness. This was originally scheduled for a twelve-hour shoot. At two o’clock in the morning we haven’t finished. Jamie Paul Rock, who was in charge of production, came to me and said, "We should pick this up tomorrow.” Of the six pages, I think we’ve done two or three. Technically, what I’ve created is a nightmare. The way I’m doing the scene is just ridiculous. You fire directors for doing this.

By the end of the evening, the hair, makeup, and wardrobe people who have been hiding in the boat to do touch-ups are not even leaving the boat because it takes so long to get in and out. One of the actors decided it was time for margueritas. A fishbowl - literally - of margueritas was put onto the boat out of the shot. We had to stop for fifteen minutes just for someone to go to the bathroom. Meanwhile, we've forgotten Catherine. She demands to get out of this harness so she can go to the bathroom.

Another thing I forgot: the hydraulics weren’t all that quiet, so when the boat goes up and down you can hear the hydraulics moving. People have to hold their lines until the creaking stops. Then in post-production we can lay in waves and stuff to hide the noise. Every time the producer, Patrick Whitley, walks into the control room, we are basically doing the same line. You can’t imagine a producer walking in four hours later and I’m doing the same line. It was actually the same line repeated later in the scene but I can’t tell him that. We picked it up the next day and I think we finished it at four o'clock in the afternoon.

Above: *"Polynesia Town"*

"Polynesia Town" was John and Joe's "Vikings and Beekeepers." I razzed John about the fact that this scene had no substance. I would tell him that his performance "almost saved 'Polynesia Town.'" There was a lot of teasing. In reality, "Polynesia Town" was no better or worse than the bulk of our wrap-arounds. But it was very ambitious and seemed to suck up shooting time, so John and Joe took the heat I took on "Vikings and Beekeepers."

Joe Flaherty, *Writer/Performer*
We took heat for "Polynesia Town," no two ways about it. It was a long piece, too long, considering we had just had a cast meeting and decided that we should make all the pieces shorter. Between the length of the piece, that crane that John pushed for, and then Marvin Kittman [*Newsday* reviewer] really slamming it when it came out, we all decided to make this sketch the butt of all of our jokes. And in all fairness, it wasn't that bad. It made good use of Dr. John, although the scene itself was probably too expensive

as a wraparound for a musical guest. We just felt nobody was behind it.

The scene did not really deserve the ragging it got, but every so often, something one of us wrote or pushed for became a cast target. My Waterloo was "Vikings and Beekeepers." Everybody had one. But now we can look back on these sketches without the emotional freight.

Joe Flaherty, *Writer/Performer*
I remember, we were shooting "Polynesia Town" and we got very giddy. It was about three in the morning and we were still shooting, somewhere out in the sticks [of Edmonton], I don't remember where. Anyway, I was lying on my back on the ground for this particular shot and John was standing over me wearing a Hawaiian skirt and I said, "Hey, LaRue, I can see up your skirt. And you're not half the man I thought you were." It wasn't even a funny line but we were so tired that we all just lost it. We laughed for a long time.

Patrick Whitley, *Producer*
I guess I realized we had more money the day Candy walked in to talk about the parody of Chinatown, "Polynesia Town." He comes in, sits down, and lights up a smoke. "Patrick, I need a crane." I rolled my eyes and said, "Okay." I realized, having read the script, that it called for a crane. And if you're going to parody the movie, you've got to introduce some production values that were there in the original piece. Of course, John never let go of that goddamn crane. They would all push to get that crane. At the same time, the crew was technically very sophisticated and we could execute things in a way that was less expensive than they perhaps thought.

In one episode of the original "Star Trek" series, there was a Doomsday machine shaped like a cone that moved through the universe and ate everything. It was a planet-eater, a sun-muncher,

and a galaxy-devourer. I sometimes thought that NBC was like the Doomsday machine because no matter what we came up with, the network would devour it, and the following week, unsatisfied, it would need a whole new show. It demanded all our waking thoughts - our jokes, impersonations, and gags - and then it needed it again next week. It was exhausting. We got to the point where we had parodied everything we could think of on television. Then we started to do things like "The Russian Show" and "Vikings and Beekeepers," which were not based on television. Rick and I, ultimately, were driven to things like "Shake 'n' Bake," in which I was leaning on my Master's course work in Shakespearean literature for material. The arguments about whether Shakespeare or Francis Bacon had written Shakespeare's plays became sketch material for SCTV. But we turned "Shake 'n' Bake" into a cartoon in an attempt to soften its academic bent. This meant, in effect, that the responsibility was shifted to the wardrobe, makeup, and hair people to insure that it had that cartoon quality.

Juul Haalmeyer, *Costume Designer*
"Shake 'n' Bake" was the most difficult wardrobe thing I ever had to do. They Costume Designer couldn't decide how to do it. We had forty-eight hours to pull it together: twenty-eight costumes, all in primary colours. I never thought we would pull it off. We had the concept on Monday and shot it on Wednesday morning. Without that support system, everybody working twenty-four hours a day, I would have had mud on my face. Everything was that difficult. My biggest problem on the show was never knowing what was going to come up. You had to be prepared for everything.
There was another one, Edith Prickley as Elizabeth I, with a full court. Elizabeth's costumes had to be custom-made out of leopardskin. These people at Malabar dropped everything they were doing and had all thirty-six people working in that room. Within ten hours I had that costume. I was on a plane to Edmonton with it. It was unbelievable.

Above: *"Shake 'n' Bake"*

Andrea's Queen Elizabeth sketch was more accessible to the TV audience than "Shake 'n' Bake." She was much better at finding new and interesting venues for her station characters than I was. Instead of playing, say, Bill Needle as Sir Walter Raleigh in her scene, where I played support, I tried a new pockmarked Trevor Howard character whom no one could relate to. As a rule, I opted for new characters who debuted in a scene and then never appeared in the show again.

Rick Moranis, *Writer/Performer*
I pushed hard for Andrea to play herself because I thought she was just so funny as herself. In retrospect, I'm not sure how I could insist that she play herself when nobody else was doing that and I wouldn't have done it. I just thought she was really funny. And so that's why I pushed her to do Libby Wolfson.

Ultimately, fiscal reality dictated that "Shake 'n' Bake" probably had no place on network television. I pictured television sets turning off all across the country when "Shake 'n' Bake" was on. I was drying up and so were most of the others. The drain of feeding a ninety-minute network show was wearing us all down.

SCTV Trivia Quiz: Round 5

The SCTV trivia quiz was devised by Claire Verret and Jason Stable at a time when the material was still fresh in our minds. Now, when I look at some of these questions, I'm stumped. The questions have been divided into six groups or rounds of 140 questions each. This chapter contains both the questions and the answers. Just click each question to see the answer in a pop up window on your eReader. Enjoy. If you wish to skip to the Round 5 answers in Appendix A, just click here.

Questions

1. Which lens of 3-D glasses is red and which is green?
2. What did Brinkley decide to do once he gave up his broadcasting career?
3. Who wanted his shoulders back?
4. What did Papa Boray like about Joan Crawford?
5. Where did the White Scat Singers originate?
6. What was the Slappy 2000's special feature?
7. In the course of her show from the maximum-security penitentiary, Mrs. Fa I bo taught us something unique about which two words?
8. What anniversary did "The Sammy Maudlin Show" recently celebrate?
9. Who is a triple threat in the business - she sings, she dances,

and she sings?

10. Where do these lines come from: "Excuse me, dear, that was your trainer. You're due for the fourth race at Belmont"?
11. Who was interviewed in the theatre lobby and moved by John Houseman's reading of her name from the phone book?
12. Who is chairman of the board at SCTV?
13. What gifts did Caballero bring for the board members in "Indecent Exposure"?
14. Who said these lines: "Sometimes there's a lot of truth in innuendo"?
15. What is the special feature of the LaRue Tachi 1250A?
16. Who ran for dogcatcher in the Melonville elections?
17. What show played at the Melonville War Memorial Auditorium and was produced by Andy Warhol and John Waters?
18. What show combined the drama of criminal investigation with the excitement of the sport of kings?
19. What accent did Steve Roman have to master in "There's Justice for Everybody"?
20. Whose philosophy is "The air waves are for everybody and I aim to keep 'em that way"?
21. What Western was SCTV filming when Guy took the reporters on a tour of his new facilities?
22. What was the only good thing about the "No Nukes' movie?
23. What caused the firemen to leave the scene of the fire in

"Towering Inferno"?

24. Who had that "Kennedy Charm" - automatically certain women wanted to trust him?
25. When you think of fabrics, who should you think of?
26. What language almost became the official language of Melonville?
27. Who gave his political analyses and commentary on "Melonvote Live"?
28. Who supplied the computer technology to Election Central?
29. What Martin Short character was named Gump Smithers?
30. In what show did Steve Roman need to do a Mexican accent?
31. What is Vilve Yatchke famous for?
32. What occupation did Jon Villiams' adopted father have?
33. What question did Brock Linehan mistakenly ask Richard Rodgers, thinking he was Roy?
34. Who was Brock Linehan going to interview, thinking he had the lead in "Sugar Babies"?
35. What did Bruno do with his tact?
36. Who said, "I'm looking forward to stimulating pedagogical sessions that will expand my horizons and your own professorial boundaries as well"?
37. What did Reggie Jackson change his name to?
38. Where is Hitler?
39. Who are the two men claiming to be Tex Ritter's sons?

40. According to studies, whenever the economy nosedives the sale of which two items goes up?
41. Who did aliens force Ann B. Davis to have sex with, according to the "National Midnight Star"?
42. What kind of sandwich does Gus Gustofferson always eat?
43. In what 3-D movie was Smell-O-Rama introduced?
44. How many storeys tall was the Melonville Tower?
45. On the game show "Let's Find Jerzy," where was Jerzy hiding?
46. What does the Shmenge family have instead of mistletoe at Christmastime?
47. Who are the co-hosts of "Pre-Teen World"?
48. Name the OPENING act for Bobby Bittman in the special, "Christmas - That's All."
49. Who hit William B. Williams in the schnutz while demonstrating how to throw a rock?
50. What song were Edith and Pierre dancing to at Studio 54?
51. Give the line from the "Hinterland Who's Who" films that describes the woodchuck best.
52. What actor narrated the woodchuck films?
53. Who took her husband to People's Court for painting a garage door to look like it was open?
54. In "Indecent Exposure," Caballero forged a cheque to Fred Willard for his supposed appearance on what popular SCTV

program?

55. What carol does Caballero traditionally sing for his loyal viewers at Christmastime?
56. What headline did Earl Camembert use to open his story exposing Caballero for forging cheques?
57. In "The Nutty Lab Assistant," what was the name of Dr. Gunzelman’s parrot?
58. Where were the Vikings and beekeepers headed?
59. Who runs the Municipal Ladles Lounge in downtown Melonville?
60. What guests did Rochester introduce on "The Jack Benny Show"?
61. What specific arithmetic problem did Jane Eyrehead have such trouble understanding?
62. What is Pavarotti's favourite cheese?
63. Who were the first guests to perform in Gil Fisher's Scuttlebutt Lodge?
64. What position did Libby Wolfson run for in the Melonville elections of '82?
65. Who always uses the expression "Bob's your uncle"?
66. What is actually a rowdy British drinking song?
67. What was the headline that Philip Marks played a hunch on and guessed right away?
68. Who were the two Gords on "Monday Night Curling"?

69. What was Mr. Messenger's rainy-day project?
70. What was the CBC program set in the exotic Maritimes?
71. Who was Colonel Khadaffi talking to while Barbara Frump was trying to interview him?
72. What is Colonel Khadaffi's first name?
73. What type of Canadian footgear did "The Journal" examine?
74. What two words could best describe the feeling of wearing Hungarian boots?
75. Who swallowed a fly?
76. What international event did Bobby Bittman find so devastating?
77. What did Sid Dithers manage to negotiate for the janitors?
78. What other people did Caballero forge cheques to, besides Fred Willard?
79. Who was Dr. Gunzelman's miniskirted lab assistant?
80. Where did Dr. Gunzelman want to show off Miss Purdy's itchy back?
81. Where do these lines come from: "Gentlemen, you have my gratitude for terminating my lugubrious peregrinations through these topographically arid climes .. ."?
82. Who was the only guest to show up for William B.'s first and only show?
83. Name the Bittman movie that starred Hall and Oates.
84. What major advertiser on SCTV was selected Businessman of

the Year?

85. Who are the outcasts of Russian society?
86. How many warts do the Shmenges have (that are visible)?
87. In the SCTV special, "Christmas - That's All," starring Bittman and Rogers, what city did each singer's live performance originate from?
88. Describe the kind of sleepwear Caballero uses.
89. What is located two miles south on Highway 101 (You can't miss it!)?
90. What is the name of Yosh and Stan Shmenge's band?
91. Who sold used fruit at discount prices?
92. In Johnny Nucleo's restaurant, what did the trumpet player get hit with?
93. Off what country did Johnny Nucleo land when the nuclear reactor went down?
94. Where do Count Floyd's "blood-sucking monkeys" come from?
95. In what movie did Bruno appear without Dr. Tongue?
96. Who are the owners of the Driftwood Inn?
97. What is the next line of this favourite Five Neat Guys hit: "She does it, she does it..."?
98. What is the next line of this favourite Five Neat Guys hit: "I'm the goof in the classroom..."?
99. What two guests appeared on "The Brooke Shields Show"?

100. Who switched from Gatorade to coffee, on the recommendation of Robert Young?
101. Who was the ventriloquist who appeared on "Doorway to Hell"?
102. What job does Nikki have at SCTV?
103. Who is the host of "Doorway to Hell"?
104. Who are the hosts of "Farm Film Report"?
105. What show does Mel Slirrop host?
106. Who is married to Lenny Schechtman?
107. Who was the "fella who couldn't wait for Christmas"?
108. Who is the fast-talking pitchman for SCTV?
109. Who are the co-stars of the 3-D movies?
110. What special built-in feature does Edith Prickley have in her office?
111. What two colours is Mr. Messenger's court jester's costume?
112. What does Sid Dithers say when he meets someone from San Francisco?
113. Who plays with the Recess Monkeys band?
114. What is Jackie Rogers' theme song?
115. What does Doug McKenzie say after his brother introduces him?
116. Who is the Japanese talk-show host who occasionally appears on SCTV?
117. Who performed the song "Elephant’s Graveyard" on SCTV?

118. Why did Marcello have trouble making chicken cacciatore?
119. Who hated being called "Dinky"?
120. Where do these lines come from: "What we have together is getting bigger every day. It's like a boil"?
121. What was the name of the Italian Movie?
122. What is the name of Caballero's house?
123. What wine did Muley have in his lunchpail?
124. What was Floyd Robertson's problem, and where did he go to solve it?
125. What was Gerry Todd's Christmas present?
126. Who interrupted Gerry Todd on "The Midnight Video Special"?
127. Who were the participants on "Extreme Close Up"?
128. Who is the SCTV resident psychic?
129. Who played Bobby Bittman's brother in "On the Waterfront Again"?
130. To what synagogue did Sid Dithers come to hear his son ("The Jazz Singer") perform?
131. Who watches for "band and tear"?
132. Who filled in for Lola when she had her **Break**down?
133. What was Edith Prickley's first show?
134. What was the name of the jewels Soapy Maxwell was after?
135. What was Yizzel Dithers' recording label?
136. Maureen Wallace was extremely annoyed at LaRue for not attending what function?

137. What was the name of the George Carlin movie promoted on SCTV?
138. What brand of beer does John Huston recommend?
139. Who was the bartender at the SCTV Christmas party?
140. What drink did Brian Johns order at the SCTV Christmas party?

Answers

1. The left lens is red (camera right).
2. Raise worms.
3. Bronco Nagursky.
4. Her eyebrows.
5. In the church basements of southern Iowa, spreading up the Mississippi.
6. Self-mocking capability.
7. Manslaughter, assume.
8. Twenty-third.
9. Lorna Minnelli.
10. Spoken by Prickley at Studio 54 to the man Pierre was dancing with.
11. Wallace, Mrs. Eleanor J.
12. Alan "Crazy Legs" Hirschman.
13. Cleveland "Snowy," three vodka bottles from Alleghany Airlines, fresh marmalade from Knotts Berry Farm, Hebrew

National Bologna, one dollar, a watch with crazy legs.

14. Earl, reporting on Caballero's alleged forgery.
15. "You're part of the sound" (i.e., John Cougar is actually there).
16. Skip Shanks.
17. "Peter Pan."
18. "Angel Cortez: FBI Jockey."
19. Puerto Rican.
20. Harry (during his "Scramble Days").
21. "Restless Dude."
22. Bruce Springsteen thrusting his axe at the lens.
23. Mrs. O'Doyle's cat was caught up in a tree again.
24. Robert Wellesley - noted by Libby on her election show.
25. Lenny Schechtman.
26. Esperanto.
27. Jimmy the Greek.
28. Harry's Home Computers and Sexual Aids.
29. The reporter at Wellesley campaign headquarters.
30. "Angel Cortez: FBI Jockey."
31. Her cabbage rolls and coffee.
32. He was a Leutonian anvil-maker.
33. "Why did you have Trigger stuffed?"
34. Andy Rooney.
35. Dropped it in the chili.
36. Simone to Jane Eyrehead.

37. Mustapha October.
38. In a Hannibal, Missouri, eatery short-order cook.
39. John Ritter and Anson Williams.
40. Wax lips and barf mats.
41. Spiro Agnew.
42. Egg salad.
43. "3-D House of Slavechicks."
44. 280.
45. Inside the television.
46. A budgie.
47. Alexis Shannon and Stephan Sealy.
48. The Zambeenies.
49. Lon Chaney (as Chingascook).
50. "Mony, Mony."
51. "A terrestrial day-active animal, the woodchuck hibernates in snowy climes."
52. Morlay Markle.
53. Mrs. Jones.
54. "Farm Film Report."
55. "The First Noel."
56. "Fraud and Embezzlement!"
57. Polly.
58. England.
59. Idella Voudry.

60. Don Wilson, Phil Harris, The Ink Spots.
61. Eight pitted against eight.
62. Provolone.
63. The Tubes.
64. Councilperson.
65. Angus Crock.
66. "The Star Spangled Banner."
67. "RCMP Investigates Personnel Misconduct."
68. Gord McKee and Gord MacClelland.
69. Building a contraption to flip a grilled cheese sandwich (based on a chain reaction).
70. "Magnum P.E.I." (or "The Rowdyman").
71. Ted Koppel.
72. Muramar.
73. The Hunky Boot.
74. Comfort.
75. Lorna Minnelli.
76. That war broke out in the Falkland Islands (only correct if pronounced like the "a" in "cat").
77. That maintenance men don't work on Hanukkah.
78. Phil Ford and Mimi Hines, Tony Orlando, London Lee, Smiley Burnett, Marty Allen, Gary Coleman.
79. Miss Purdy.
80. The Kit Kat Klub.

81. Spoken by Howard Cosell when Melvin stopped to pick him up in "Melvin and Howards."
82. Songwriter Irving Cohen.
83. "Chariots of Eggs."
84. Harry, the guy with the snake on his face.
85. Uzbecks.
86. One each (Stan's is under the outside corner of his left eye; Yosh's is just over the inside corner of his right eye).
87. Bittman was live from Atlantic City; Rogers was live from Las Vegas.
88. Officially they're called Dr. Dentons: sleepers with attached feet and a back flap. Caballero also wears a nightcap.
89. The Driftwood Inn.
90. The Happy Wanderers.
91. Al Peck.
92. A cabbage roll (thrown by Caballero because it was too hot).
93. Off the coast of Japan.
94. West Mifland, Pennsylvania.
95. "Death Motel."
96. Chester and Gert Watt.
97. "The whole town says she does it. (She'll do it anywhere you please, she'll do it on her back or on her knees...)"
98. "And I don't care if kids pick on me."
99. Tip O'Neill and Kirk Douglas.

100. John McEnroe.
101. Mr. Wilcox.
102. Stage hand.
103. Lin Ye Tang.
104. Big Jim McBob, Billy Sol Hurok.
105. "Mel's Rock Pile."
106. Libby Wolfson.
107. Ed Grimley.
108. Harvey K-Tel.
109. Dr. Tongue and Bruno (the latter played by Woody Tobias, Jr.).
110. A pull-down "Murphy" bed.
111. Pink and gold (yellow).
112. "So how did you came? Did you drove or did you flew?"
113. Paul Rennie, Stephan Sealy, Steve Applebaum (three members of "Pre-Teen World").
114. "She Loves Me."
115. "How's it goin', eh?"
116. Tim Ishimuni.
117. The Boomtown Rats.
118. He couldn't kill the chicken (didn't have the nerve...).
119. Cecil, on "Gaslight."
120. Bittman's clip from "Funny Stuff," starring himself and Patty Donner, shown on Dick Cavett's show.

121. "Rome, Italian style."
122. Casa Del Forgeo.
123. Beaujolais.
124. Alcoholism; Rolling Hills Hospital.
125. A Steadi-Cam.
126. Tim Ishimuni.
127. Harold Ramis and Dave Thomas.
128. Mulcibar Armaspians.
129. Lin Ye Tang.
130. The Temple Beth Blasucci.
131. Nogi.
132. The Tubes.
133. "Cooking with Prickley."
134. The Ignaffo Gems.
135. Paramutual Records.
136. A christening.
137. "Reel Love."
138. Blitz.
139. Nikki.
140. Banana daiquiri.

Musical Guests

In a way there was something old-fashioned about the network's insistence on having musical guests on SCTV Network 90. They perceived anything with a sketch in it as variety. Therefore, in terms of the way they programmed, variety required music. But SCTV wasn't a variety show at all. It unlike anything they had ever run before. We were aware of this, but we could not make NBC aware of it, so we thought, okay, let's have musicians we want to meet on the show. Catherine liked the Boomtown Rats and Joe wanted Itzhak Perlman.

Marc Giacomelli, *Post-Production Supervisor*
The musical guests weren't used to lure in a youthful audience. The cast would never go for that. So they were worked into the comedy. I know the musicians liked it that way. The Tubes, Hall and Oates, and the Boomtown Rats all liked the idea. The show was big enough to absorb new elements like music and new cast members without changing substantially. It was internally consistent.

Above: *Bob and Doug and Tony Bennett*

We went from Irish rockers to a classical violinist. I jumped at the chance to have Tony Bennett on the show. Gene wanted Roy Orbison and John wanted Dr. John. We ended with a really eclectic bunch of musical guests. On a couple of occasions a musical guest would be thrust on us, but, for the most part, they were people we enjoyed working with.

Patrick Whitley, *Writer*
We didn't like musical guests, but we accepted them. I give the cast credit. The producers would say, "Here's Levon Helm, do a number," and they would build a scene around him. There were some wonderful movie parodies with some of the musical guests, but, in my opinion, the best musical numbers were done by the cast. They were the funniest and cleverest.

Catherine was the biggest booster of music on the show. "Bands! Bands! Bands!" cried the "Cheeser." This was the term she used to describe oily types. We started calling her the Cheeser not because she was oily but because none of us had ever heard anyone use the term before and we identified her with it. When I worked with her in the stage show, Catherine used to go and listen

to bands every night after the show. Her sister, Mary Margaret O'Hara, sang in a number of bands over the years and Catherine would always go out to hear her. So when the opportunity to book bands on SCTV presented itself, Catherine pushed for it. Her vocal support for the inclusion of musical guests was probably decisive. We could fight the network, but we couldn't fight the network and Catherine.

When Hall and Oates appeared on the show, Eugene wrote a parody of *Chariots of Fire* called "Chariots of Eggs." I played the Ian Holm role, coaching the runners, and I remember the day we filmed it John Oates made the crew build up piles of sand for him when he stood beside his partner Daryl so he would look taller. Those "Old Hollywood" tricks were not part of the SCTV experience so I teased him about it. "Don't worry 'bout your height, mate," I said to him. "Just jump up on my shoulder like a parrot and you'll look taller than any of us." He was not amused.

Patrick Whitley, *Writer*
The Boomtown Rats. We made them part of "To Sir With Love" with Catherine O'Hara, which made it fun. Joe Walsh was one of John's fishing musicians. When you can incorporate guests into the story, it becomes fun. I'm not saying it wasn't hard because we had to rack our brains to find ways to use them. But it was fun.

Above: *"Chariots of Eggs"*

Sometimes there were controversies about booking guests. Probably the biggest hassle was the week we booked Wendy O. Williams. She was with this group called the Plasmatics. Wendy's deal at that time was performing bare-breasted or with breastplates that looked like bare breasts. John Candy was in favour of her, or maybe he was against her at first, then decided to be the good guy and put her on "The Fishin' Musician." But Eugene and Rick were completely against having Wendy on the show. I had no idea who she was so I can't remember if I was against her or not. I recall thinking that she had a very hard face. So Wendy O. caused some infighting and argument. Ultimately, she got booked on the show and was John's guest on "The Fishin' Musician." It went well. She turned out to be quite nice.

Above: *Fishin' Musician with Wendy O. Williams*

Rick Moranis, *Writer/Performer*
There were a couple of people who were so passionate about the musical guests that I figured, here's a great place for me to take a back seat. You've got to pick your battles.

I had fought so many that I wasn't even going to get into this one. It was something that Catherine and John really wanted to participate in. Catherine had a lot of cute guys she wanted to bring in; John loved so many different acts. I don't think I suggested one musical act the whole time. 1 didn't care. To me it was somebody else's domain.

Above: *Fishin' Musician with Joe Walsh*

The only two musical guests we had on the show that I cared about were Tony Bennett and my brother Ian. Both of them ended up on the "Great White North" set with Rick and me. In fact, they were the only performers who ever joined Rick and me on that set. I was proud to have Ian on the show. He's a great musician and a funny guy. It was one of those special moments where I had my real brother, Ian, and my television brother, Rick, on the set at the same time. It was great.

Media

SCTV started to get significant press attention in 1980 when articles appeared in Rolling Stone and Playboy. We would have had coverage sooner if it had been on TV today because there are more media outlets that need material to feed on. By the time the mainstream press were onto us, Marvin Kitman of *Newsday*, who had reviewed us favourably, had become disenchanted with us because he felt we weren't being true to the original show. But Kitman was our first really positive press reviewer.

Our first press conference was an embarrassing flop. Andrew flew us down to New York after the first season for a press conference at Sardi's Restaurant. There were only three journalists there, two of them from college newspapers. John was particularly enraged. He was hurt by the lack of interest and humiliated by the lameness of our producers. Later that same evening, we went to Studio 54, then the most fashionable nightclub in New York, and they wouldn't let us in. We were persona non grata in New York City. After being turned away at Studio 54 we took off to a bar. It was a sad experience. When we finally did get press attention, around 1980, we felt, in the words of Joe Flaherty, that we had "paid our dues." Unlike "Saturday Night Live," which had come out of the starting block with great press, SCTV was three years in the running before the media noticed it.

NEWSDAY, WEDNESDAY, SEPTEMBER 28, 1977

THE MARVIN KITMAN SHOW

Funny stuff from Chicago

ADVANCE WARNING: The "Second City TV" show on WOR/9 this fall will be spectacular.

A friend of mine was at Global TV Studio in Toronto early this summer while they were dubbing the tapes. "From just the audio," explained my usually reliably informed source, "I collapsed in hysteria."

So far I have seen three of the 26 episodes taped last summer and am able to confirm that "Second City" is an event in humor, if not exactly as hysterical as my source reported. "Second City TV"—which will become known as SCTV, so we might as well start using the correct new term—officially goes on the air Saturday, Oct. 8, at 11 PM on WOR/9. It is a half hour show. However, the WOR/9 people have scheduled some zany previewing. This Friday at 7 PM a special hour-long intr- duction will be presented. This is a co- pieces from the series. The

berg, better known under the pseudonym of George Raft.

"The Sammy Maudlin Show" is reminiscent of Merv Griffin. Or is it Mike Douglas? It's one of those shows where everybody says how wonderful everybody is, how really great they all are. It's really wonderfully sickening, but funny because it's true.

It's not clear what is being satirized in "Baa Baa Black and White Sheep," with the flying nuns who drop bombs. Then there are the commercials for the Evelyn Woods Speed-Talking School, Th SCTV AM News, "The $211,000 Triang show, and "Wora, Wora, Wor War from an Itali

The

Above: *Funny Stuff from Chicago*

John McAndrew, *Writer*

When the show started on NBC, Friday nights for ninety minutes after Carson, Jeff Barron [one of the writers] went back to L.A. for the weekend. Two or three episodes had aired. When he came back, he said, “Boys, they’re talking about nothing else." The reception for the show within the industry was breathtaking.

Doug Steckler needed some reaction shots of Phil Donahue for a parody he was writing, "The Woman Donahue Forgot." John LaRose, the researcher, sent the request but said, "He's going to want to see the script." [He wasn’t sure Donahue would want to co-operate.] Donahue sent an entire reel by return mail with a note requesting that we let him know when it was going to be on.

Somebody else needed a clip from the car/train-chase scene in *The French Connection*. LaRose wrote either Friedkin or Fox and not only did we get the entire sequence from the movie, but he came up to the writers' offices and said, "Anybody want to see the master shot?" They had sent us the hood ornament p.o.v. from start to finish.*

*The camera was mounted on the hood of the car as it drove through the streets, so the audience point of view was that of the hood ornament of the car.

Above: Left: *Time Review, November 9, 1981* ***Right:*** *TV Guide cover, May 23-29, 1982*

When reviews started coming in, they were just ecstatic. Time magazine said they thought we were not only the best show on the air that year, but the best show ever.

The two Emmys were a fluke. It was an accident. The people in the business, the writers in the Academy, sensed we were on to something.

The show won Emmys for variety comedy writing two years in a row, 1982 and 1983. In fact, in 1983 the show had all five nominations in its category, so it wasn't a question of whether the show would win but which episode would take the prize.

Bob Dolman, *Writer*
The actors might have been thinking about their press exposure more than I was. I didn't think about it much until we got nominated for Emmy awards. When we had won a couple of years in a row, we felt the show had found some

kind of audience that was being recognized by the industry.

'Newscaster' Levy (left): Intimidated?
Midnight Laughs In a New Key
Newsweek review, March 30, 1981
TELEVISION
TV's Frozen Wasteland
Newsweek review, July 19, 1982

Above: Left: *Newsweek review, March 30, 1981* ***Right:*** *Newsweek review, July 19, 1982*

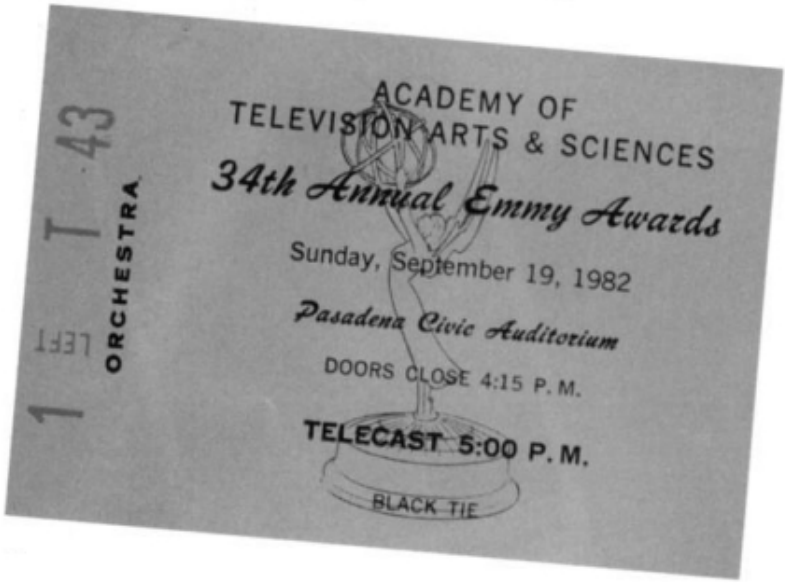
There is one impersonation in particular that still generates a lot of feedback among fans - Eugene's Perry Como. This clip was played at the Emmy awards night in 1981 and it brought the house down. It was not just a brilliant visual - Gene looked just like Como - but it was his right-on singing impersonation. I was very proud of him at the time. He was so quiet and unassuming. This was a big nod of approval from the giants of the television industry.

John McAndrew, *Writer*
The night the show was up for an Emmy, the award ceremony had been running an hour with the usual stilted patter from the presenters and polite laughter from the industry people crammed into the Pasadena Civic Center. Then the lights went down and you could see on the giant monitors Eugene's promo, "Perry Como: Still Alive After All These Years." Eugene/Como is lying across a sofa singing, "I Like the Night Life, I Like to Boogie." He goes on to do a couple more numbers and there are comments by

bogus concertgoers saying they thought he was "a little too hyper." By this time you can hardly hear what's on the track because the laughter and the applause in the Civic Center is so loud. It finishes and the lights come up and there on the dais is Perry Como, live and in front of millions of people, the subject of SCTV parody, standing there laughing harder than anyone else.

Above: *Gene's fabulous Perry Como impression*

I'd been at SCTV since the beginning. I'd lived through that third season in Edmonton when the show almost folded. It seemed odd, after all that, that the TV industry was nominating the show for awards. We stayed at the Century Plaza Hotel. Danny Aykroyd, who was a movie star by then with *The Blues Brothers* and *Neighbors*, came to the Emmy awards with Catherine O'Hara as his date. It was like a double date: I was with Pam, and the four of us went together. When we won, I couldn't believe it. When we went on stage to accept our awards, I felt that I wasn't actually in my body, that I was watching it all from some other vantage point.



Above: *Invitation to the Emmys, 1982*

When we got up on stage, I found myself in the back somewhere beside Catherine. I turned to her and said that this reminded me of the SCTV parody of the Emmy show. In our parody (as in real life, the previous year) the winning show had been "Hill Street Blues." We had all thought it funny when the "Hill Street Blues" people went up to receive their award. There appeared to be thirty people on that stage. How could they lose with all those people working for them? With a staff and a cast that large, just by voting for themselves they could have turned the academy around. So now here we were, on stage at the Emmy awards show, and by the time you added the cast members and the writers, there were eighteen of us on the stage. We couldn't do that joke any more. We had become a parody of ourselves. It was clear to me that there were some changes going on that would have an impact on the way we worked. We were becoming mainstream, and had always distinguished ourselves by being outside the mainstream.

There was a party after the Emmy awards at a downtown hotel. There were three ballrooms available: one was a rock-music room, one was a '40s room. The third was country. Count Basie was

playing in the '40s room. Not a cheesy imitation: the real Count Basie was playing. I was dancing with Pam, within a foot of Count Basie, who was playing the piano. Tony Bennett danced by and said, "Hi, Dave. Enjoying the party?" I'll never forget that moment. Here I was at a big party in Hollywood, a winner of an Emmy award, there's Count Basie inches from my face, and look who just danced by - Tony Bennett, and he knows me!

Joe Flaherty, *Writer/Performer*
The articles in Time and Playboy were great. That, of course, put more pressure on us to make the show good. But it was fun to get that response. I remember being at the Emmys and John Lithgow came up to us and said, "Boy, that's great stuff."

The cast was peeved when Rolling Stone headlined their first SCTV article, "The McKenzie Brothers - SCTV's Best Joke." John Candy in particular hated that. There was also a photograph in Playboy that upset the rest of the cast. I remember this particular photographer had strong ideas about how we should appear. She wanted us to do goofy poses. That's typical of what the media wants from comedians. And if you agree, you regret it later because the pictures invariably make you look like an idiot. So Rick and I refused to pose for the picture. We honestly believed that we would be left out of that photo. We didn't know that they were going to drop a photo of us into the middle of the cast picture. When the article and photo were published, we got more flak from the rest of the cast. Rick and I felt terrible because the McKenzies were already being singled out in the press and this accident just added fuel to the fire.

PLAY
ENTERTAINMENT FOR MEN
BEAUTY AND THE BADGE
IN AND OUT OF UNIFORM WITH A CAPTIVATING (REAL-LIFE) COP
"TAKE OFF, HOSER"
THE COMIC CRAZIES OF SCTV LET YOU IN ON THE JOKE
THE YEAR IN MOVIES: THE

Above: *Playboy, May 1982*

I had a bizarre media encounter as a result of one of my SCTV skits. In the sketch, a group of Native American Indians are taking a tour through the SCTV studios. In the cafeteria they meet the Elephant Man (me) and start making fun of him. The Elephant Man, in response, insults them. The next thing you know, it's a chase scene just like the movie with the Elephant Man running down the hall screaming, "I am not an animal," being chased by the two Indians and all the people who were on the tour. The idea of someone being so grotesquely deformed is sad, but the idea that it causes people to chase them down streets, which is what happens in The Elephant Man, struck me as so cruel that it was funny.

One year after the sketch was aired, Rick and I were promoting the Bob and Doug album in Chicago and two DJs were interviewing us. Afterwards they wanted to get a picture of Bob and Doug. They said, "Hey, that guy, the Elephant Man, John Hurt, is in Studio B taping an interview. Maybe we can get a picture of you guys with him."

Well, yeah, whatever. I didn’t understand why they wanted us together but they brought Hurt in anyway.

The DJs introduced us. "Hey, John, meet Bob and Doug McKenzie from SCTV. They did a parody of The Elephant Man on their show. It was hilarious."

Hurt said, "Well, I don't really think there's too much to laugh at in [the original Elephant Man] John Merrick's plight. I mean, I'm sure he has a sense of humour about it now that he is deceased, but I personally found his ordeal to be pitiable and quite sad."

It was an awkward moment. One of the DJs just looked at him and said, "Ah, yeah." He put a tuque on John Hurt's head and shoved him in between Rick and me and took the photo. In other words, they treated the actor who played the Elephant Man like the Elephant Man.

Rick Moranis, *Writer/Performer*
John Hurt was on the AM station doing an interview. Dave and I were on the FM station selling the McKenzie Brothers when some promo guy said, "Let's get a shot of the Elephant Man with the McKenzies." John Hurt, who had done this unbelievably sensitive, complex, difficult, and challenging role playing this character from British history, was thrown together with the McKenzie Brothers. It was awful. Dave was really upset by it. I was taken with how Dave was offended and humbled by it and how complimentary he was to John Hurt. He went to the promo guys afterward and pointed out their indiscretion to them very clearly. Dave would never stay quiet in situations like that.

The McKenzie Brothers Continues

John and Joe in particular were mad at Rick and me for the first couple of cycles because they thought we were using SCTV Network 90 to push Bob and Doug. In fact, the network had asked for Bob and Doug because they were popular and got a lot of mail. NBC wanted anything that was repeatable. Viewers who became familiar with our characters would, according to the theory, keep coming back. They would click on SCTV, see the McKenzie Brothers and say, "Oh, it’s the two beer-swilling Canadians with the hats." It was funny that John would beef about that because John was the king of repeating characters with his Dr. Tongue, Johnny LaRue, and Mayor Tommy Shanks, to name a few.

Above: *The Adventures of Bob & Doug McKenzie in Strange Brew*

Joe Flaherty, *Writer/Performer*

We had to improvise the Christmas-party skit [one of the Network 90 wraparounds was an SCTV Christmas party featuring the station characters] because we were running short on material. We had reached a point in the show's evolution where it was easy to write and that particular one was so much fun. It gave me this insight into how our show was snowballing creatively. It was becoming more and more interesting. Bob and Doug weren't in the script. Then we saw the show. In the final cut - they were in. That was a first for us. We had never seen that happen before. They were in the show at the end. They were saying goodbye to everybody. There was grousing but it fit the show. That was something the audience clicked into.

I don't remember this particular incident, but the audience did "click into" the McKenzies, and once that happens, it's out of your control. You're not steering any more, you're just a passenger along for the ride.

Rick Moranis, *Writer/Performer*
I'm sure it was hard for John. John had been the big cheese for a long time Writer/Performer and now Dave and I were getting a lot more attention. He wasn't used to that. We commented on it a little bit on the show and wrote a show around the success of the McKenzie Brothers. It was past the point where we could include everybody. It was hard for us to interact with other characters because they were somehow separate and distinct. It was a different kind of comedy almost.

I remember going in a limousine to a place on Long Island with Rick. The A&R guy from the record company said we were going to a club and there were some kids waiting for us. It was to be a personal appearance. We were just pushing records, trying to co-operate with the record company. We wanted to make money, of course, and also to explore the phenomenon of our success. Agreeing to things we had never done before was part of this. When we arrived at the club we were met by hundreds of screaming kids, all drunk out of their minds. It turned out to be an hour-long live radio

broadcast. Because we didn't have an act prepared, we were forced to improvise. We were really tired and burned out. Having to do an hour-long show on the air, live radio, to millions of people in New York pissed us off. Both Rick and I left feeling that the record company had deceived us.

On the same trip we did ten television appearances in one day. I was so tired I was dozing on the David Letterman show. Rick sat in the hot seat next to Letterman. Dave asked Rick how the McKenzie Brothers got started, the question that we had been answering all day - in fact, for the last couple of months - while plugging the album. I had heard it all before and I was tired.

Next thing I know Letterman is asking me something and I snap awake. Rick busted me immediately and said, "Look, he's asleep. I can't believe he fell asleep on network TV."

I said, "Excuse me for not paying attention while you two talked about yourselves." But, boy, was I embarrassed.

I realized at that point that we had to do something to protect ourselves on this publicity tour or we were going to look like idiots. We were on our way back to the hotel that night with some A&R guy from PolyGram and a roadie. The A&R guy said, "We're just going to get the stuff from the hotel and then we'll hop a shuttle to Boston." I didn't want to go to Boston that night. I was so ticked off I told them to stop the car. I got out and walked to a hotel dressed as Doug McKenzie, put down my credit card, got a room for myself.

I phoned Rick later. He was concerned and asked me if I was all right. I told him, "I'm fine. I'm just not going to go to Boston. Someone has to put their foot down. I've had it."

We went to Los Angeles on that same junket and did the same thing with the drunken kids in a club in the San Fernando Valley. This tour represented our first extended contact with our audience. I didn't like them at all. For the most part, they were drunks, jocks, and heavy-metal rockers. They didn't care what we said. They just wanted us to chug a beer. I wasn't even a heavy beer drinker.

I became very depressed at what Rick and I had created and how far out of control it had gone. The whole ride, from the release of the record to the making of the movie, *Strange Brew*, was just a blur for me. Those days seemed to blend into a bunch of limo rides on which I sat beside Rick and we talked. Rick and I became very close during this time.

Rick Moranis, *Writer/Performer*
We were at the top of the charts, both the singles and the album charts, for a year. This was like a dream. I'm picking up the newspaper and I've got a song that's number one on the charts! I can't believe it! It was early fame and early money. It was great to get that out of the way. I saw quickly how meaningless it all was.

Doug Steckler, *Writer*
Bob Dolman and I were taking a long lunch and, heading back in the car, we spun out on an icy Edmonton street. I have no idea which street. We were fine, just shaken up, but whenever you're confronted by your own mortality, it gets your attention. We were going to be getting back late from this lunch, so we called in, and the message delivered to the cast was that Bob and Doug had been in a car accident. When they realized it was Bob Dolman and Doug Steckler and not the celebrated McKenzie Brothers, we didn't get a lot of sympathy. It was like, yeah, yeah, okay. Well, we got work to do.

When the opportunity to do an album and a movie came up, it was a different form than a ninety-minute TV show. It was a chance to experiment on a different canvas and we went for it. Rick had been a disc jockey and spent a considerable amount of time sitting in front of a microphone across from musicians whom he interviewed on air. This was a chance for him to change seats with those guys and be the recording artist himself. He leapt at the chance and, in some ways, took me along for the ride. I really never thought that the album would sell. I was in it for the laughs.

Marc Giacomelli, *Post-Production Supervisor*
They both [Dave and Rick] totally underestimated what they had stumbled into. Neither of them really thought their two-minute segments were that great. And when they did the album, they did some really great stuff which neither of them seemed to recognize. I remember one point when Dave kinda went into a trance and improvised this whole

routine on L. Ron Hubbard. None of us expected it and when it was finished, we were all just sitting there with our mouths open.

Above: *Strange Brew. On the set with Brian Frankish and Stephen Poster*

Rick Moranis, *Writer/Performer*
The movie was wildly successful in Canada. It didn't do as well in the United States. We had a small per-screen average so MGM got scared and pulled out. At the end of it, Dave and I said to each other, Geez, it's great that it didn't work because we were tired of it. We were tired of each other, tired of doing those characters. We would have made a lot of money had it been successful, but it was enough. Since then, it's on letterbox laser disc. Turner plays it like crazy. I still get tons of mail on it. Dave's been approached from independent sources to do another movie. I think I'm too old to do it at this point. I don't think I can act that character any more. Maybe I can in commercials but not in a feature. If ever something comes

up, it's Dave Thomas I want to work with, not Doug McKenzie. Day to day, Dave and I are as close as two people can be without being related. Geography has kept us apart because I never moved out to L.A., but we see each other as often as possible and talk all the time. If anybody ever wants to fly us somewhere for a day of shooting, we always go.

Above: *Strange Brew. On the set with with Max von Sydow and Paul Dooley*

I talked to Rick on the phone when I was working on this book. I was expounding on some business plan I was devising for something and suddenly, I stopped, and, as Doug McKenzie, said to him, "What the hell am I say ing? I got no credibility with you. You know me too well. You see through this bullshit." We both started laughing so hard that we were crying. It lasted for about five minutes and I know it added a couple of days to my life. That happens a lot when I'm with Rick or talking to him on the phone, and it's why I stay in touch with him.

Cinemax and the End for Me

So SCTV was changing in 1981-82. We were becoming famous. Instead of us impersonating people, people were impersonating us. They were dressing up as Bob and Doug or Count Floyd for Halloween. Our parody characters had a life of their own. I never expected SCTV to survive as long as it did. Never. There is a very high mortality rate in television: you never count on anything lasting. If it does, you face stasis. The audience wants the show to stay the same but the artist needs change. So you have three options: you can keep on cranking out the same stuff, change the whole form of the show, or leave. The first option was unsatisfying, the second, extremely difficult given the dynamics of the SCTV cast; and the third was painful, but ultimately, for me, inevitable. I had done everything I needed to do at SCTV. I was tired, burned out. It was time to move on.

Rick Moranis, *Writer/Performer*
It's not a favourite time. By then, there were so many demands being made on us outside the show, it was like a circus. We were going to do the movie. I was getting ready to leave the show anyway. I had had enough of the show. The success of the album showed me that I was able to do something that I thought I could do and wanted to do it again. This was an opportunity to move on.

Joe Flaherty, *Writer/Performer*
Dave and Rick's profiles shot way up all of a sudden. John, of course, he'd do a movie in between seasons, and all of a sudden, bam! *Stripes* is big. So, it was the beginning of a different ballgame. It wasn't the same thing any more. After a while I could tell Rick was not really happy; neither was Dave. They were no longer having fun and there was a little bit of a barrier there. John wanted to get the hell out,

too. We had done the show, and the show was exhausting. It was a bitch of a show to do and we weren't making a ton of money. We were with the show for almost six years. That's a long time. So, the writing was on the wall.

Marty joined the show for the last three shows of cycle three in Network 90 and he has a different view of this period.

Martin Short, *Writer/Performer*
I think SCTV was operating at its peak in cycles four and five of the NBC show. We were the only nominated show in our category at the Emmys that year [1983]. We had five nominations. And some of the pieces on the show were really great. We did the parody of *Indecent Exposure* with Harold Ramis as a guest star. Robin Williams guest-starred on the show in a parody of the Bowery Boys. John and I did my favourite Ed Grimley piece, "What Ever Happened to Baby Ed." So even though Dave, Rick, and Catherine had left, SCTV was still a great show.

Above: *Marty and John were joined by Robin Willimas in a parody of the Bowery Boys*

That was the season Marty played "Oh, That Rusty," one of my favourite SCTV pieces. In this sketch, Marty is an aging child star who is still playing a child. It was as if Jerry Mathers had continued playing the Beaver as a deep-voiced monstrous adult.

When Marty joined the cast, it seemed a natural fit. We all knew Marty. Eugene and I had performed in plays with him back in college; Catherine and I had worked on Second City stage with him; Andrea had done half a dozen cabaret shows with him; everyone had socialized with him. We all thought he was funny, so it really >surprised me when Andrew said there wasn't total acceptance in the cast for adding Marty, or for that matter anyone, to the cast. I remember being angry when I heard that.

Marty had joined the Second City stage show when I was in the cast. It was a particularly difficult cast - nicknamed "The Snakepit" - and I remember teasing Marty about what he was getting into. But he not only fit in instantly, he defused almost all of the tension, and

made it fun for all of us to go to work again. I would credit his degree in social work for this if I didn't know better. What I know about Marty is what his brother Mike describes as "maintaining the merry theme of life." Marty absolutely refuses to get bogged down by negative energy. He understands life at its most basic level and drains the half-full glass of optimism every single day, savouring every drop. So whatever negative voice might have been raised against him was soon quieted by the common realization that he could only make SCTV a better show.

Above: *Marty as an early Ed Grimley onstage at Second City Stage*

There was another good reason for adding new cast members at this point. By the time we hit the second cycle of Network 90, SCTV

had outgrown the tight little cast-run operation of the early days. It became a big show, with more writers than performers, musical acts, and a big production staff who ultimately became as skilled at what they do as any of us in the cast were at comedy. The show could sustain a lot of change. It could certainly sustain bringing Marty aboard and I pushed hard for him, even though I knew I was on the way out.

Martin Short, *Writer/Performer*
I was invited to join the cast of SCTV in the fall of 1981. The idea was that Steve Kampmann from the stage show and I would come out for a while. I was reluctant to join unless I was sure I was 100 per cent welcome. I was aware that everyone was struggling to get their pieces on. I didn't want, given my relationship with the cast members, to be part of a negative experience. I didn't go in 1981 but I did go in the spring of 1982.
I had the advantage then of being the new, hungry guy, the last hungry guy brought in. I remember when I joined, for example, I'd be in the editing room, and I would drag people over and I didn't really care whether they were going off for dinner. I felt at a bit of a disadvantage because I wasn't having any kind of honeymoon period. There were five performers and I'm supposed to be one fifth, and I just joined the show. I needed guidance when it came to the editing and so on. I like to work in a committee and get everyone's opinion. I will always make the final decision and take full responsibility.

Marty had sometimes done this joke for us in private where he pulled his hair back and revealed his big ears. It made him look like the mountain boy in the film Deliverance. That was one of the great things about Marty, his willingness to do anything to get a laugh. He didn't care how he presented himself and he didn't care if people thought he looked weird. Anyway, the first thing I asked Marty to do on SCTV was to play the mountain boy from Deliverance. He jumped aboard enthusiastically, immediately, without complaint. At this point it was more difficult to get the other cast members to play small parts in one of your pieces, so Marty's attitude was refreshing.

He taped his hair back, played the mountain boy to the hilt, and then added a little foot dance with his finger after playing the banjo.

Beverley Schechtman, *Makeup Artist*
Marty was the brat of the group. He'd come in at six in the morning with all this energy and sit in my chair. He was like a ray of sunshine. He made everyone lighten up. His characters included the mountain boy, Jamie Farr, and, of course, Brian Linehan, the Canadian interviewer. Marty did David Steinberg, Brad Allen, and this character called Lorne who was built right in the chair.

Martin Short, *Writer/Performer*
When NBC was thinking of cancelling SCTV, the cast went to New York to meet with Brandon Tartikoff and Warren Littlefield. Since the news of a possible cancellation had leaked to the press, NBC had received a lot of fan mail requesting that NBC keep the show on the air. Fans had even been picketing the Rockefeller Center. So we go to this meeting and Brandon proposes that NBC would like to move the show to Sunday nights at seven p.m. opposite "60 Minutes." So we would be moving from twelve-thirty p.m. on Friday nights, a good slot for a late-night sketch show, to Sundays at seven p.m. right in the peak of prime-time family viewing. Brandon also informed us that the tone of SCTV would have to change in this new time slot to include the children who would be watching. And, because children watched television at that hour, a psychologist would have to approve all our material. It was pretty clear what Brandon was doing. By offering us this time slot, NBC could announce to the press that they offered SCTV another time slot but they refused to take it. This would defuse some of the heat NBC was taking from the fans for cancelling the show. We left that meeting knowing it was over for us at NBC.

I left SCTV before NBC cancelled it so the disappointment of being cancelled was something I only heard about. What I heard

was that SCTV became too expensive to produce. Late-night licence fees are usually only a fraction of those for prime-time shows. SCTV devoured sets, costumes, and shooting time at an incredible rate, so its format was the reason for its demise. Even SNL was nowhere near as ambitious as SCTV - the "live" factor limited the number of locations and sets they could use and there were only so many sets that could be loaded into Studio 8H at Rockefeller Center. But SCTV knew no such limit. The scripts determined how many sets we used and this, of course, made the show more expensive.

Martin Short, *Writer/Performer*
So we turned down that time slot on NBC. It wasn't as though we had nowhere to go. Andrew had already been out, trying to set the show up somewhere else, and he had told us that he had a deal at HBO, which was true. But not the whole truth. HBO owned Cinemax and, although the deal was with HBO, the deal was for SCTV to air on Cinemax. My memory is that we found this out later and we were all surprised. We knew nothing about Cinemax. We had no idea how many people were watching it. But we couldn't accept the NBC offer, it would've ruined the show. After NBC cancelled SCTV there was a lot of very flattering press across the U.S. eulogizing the show. The New York Times wrote what was essentially a love letter to SCTV. But of course the Hamilton Spectator, the paper in my home town [also Dave and Eugene's home town in Ontario] ran a big headline, "GOOD RIDDANCE TO SCTV." They felt that SCTV had lost its Canadianism.

Joe Flayerty, *Writer/Performer*
Then with the Cinemax shows, we didn't have the cast. Bottom line was we went in with half a cast. It wasn't even half a cast, it was less than half the cast. We went in with me. Gene, Marty, and Andrea. Creatively, we just didn't have that show any more, with all those different viewpoints coming in, making the mosaic. No one took the show seriously except Marty. That was Marty's second full season. Marty was really into it. We just knew it was one big empty slate. We had to do thirty shows or twenty-eight

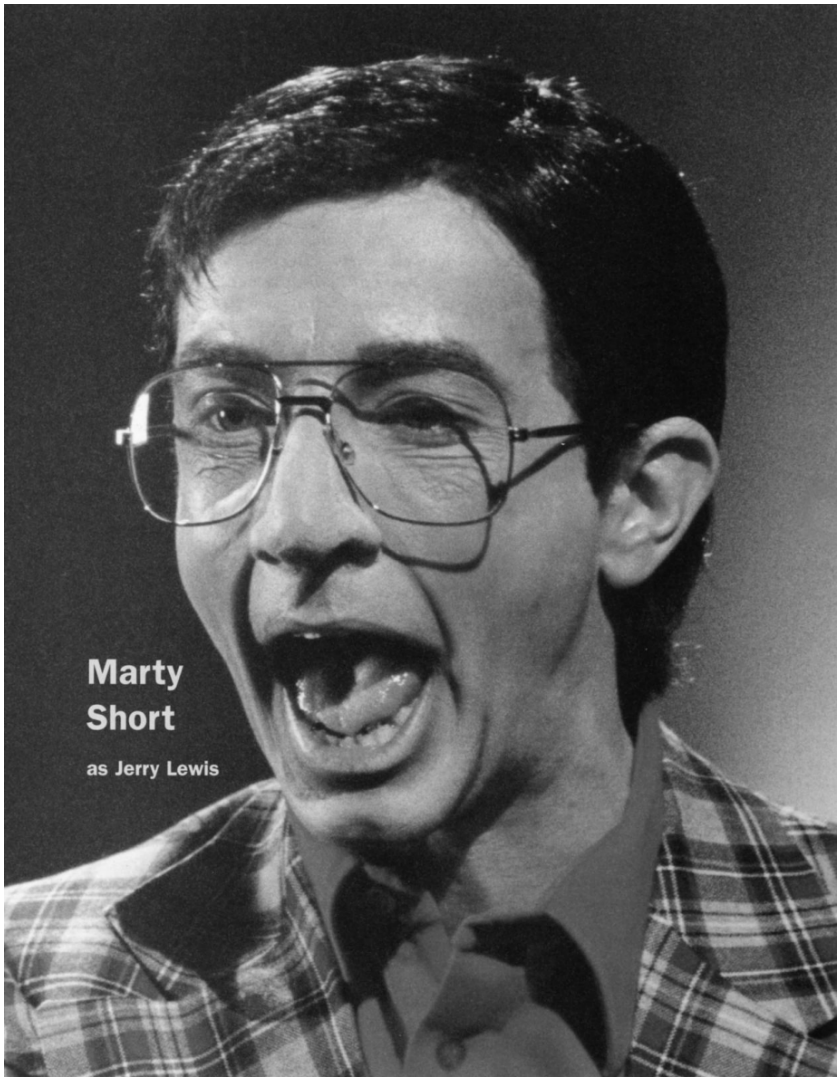
shows and we fell into a trap of doing certain types of humour over and over again. Stuff like Canadian practical gaffes and amusements - doing funny things that weren't really funny. We got into that a lot that season, a lot of the scenes had that kind of feel. In the Cinemax season nobody cared. We sort of threw up our hands. We all had a foot out the door at Cinemax.

Michael Short, *Writer*
Marty and 1 wrote tons of stuff together. When he first came around, he wrote almost exclusively with me. He had all these ideas and sketches he'd done on stage and 1 helped him shape them.

Martin Short, *Writer/Performer*
In Cinemax, SCTV became a different show. There was only a cast of four [John, Catherine, Dave, and Rick had left]. Therefore the texture of the pieces was different: our big cast pieces were smaller; the pieces tended to be longer; John Hemphill, Mary Charlotte Wilcox, and Valri Bromfield brought a new energy to the show. I loved it. The whole year was a very creative experience for me.

John Blanchard, *Director*
Marty was doing a Jerry Lewis-does-Bob Dylan piece. He was doing a record commercial singing Dylan's songs. 1 think he was singing "Blowin' in the Wind" and doing Jerry Lewis rushing against the wind. He was walking on a slope with the wind blowing in his face. His tuxedo was supposed to rip off. They had all these wires attached to the tuxedo. The wires were sort of hidden and lit out of the shot because we couldn't afford to paint wires out on film. Marty was standing on a five-foot riser and the staging guys would just yank these wires. And they did, but the tuxedo didn't budge. Instead, Marty got whipped off the riser and landed about six feet back. 1 think there was a mat back there for him, but he missed it. He was like a cat that

bounced back up and was ready to go again. He didn’t miss a beat, just bounced back up.



Above: *Marty Short as Jerry Lewis*

Martin Short, *Writer/Performer*
That's the only time I got hurt on SCTV, Lewis sings Bob Dylan. We would act out the songs. I'd be singing "Like a

Rolling Stone" and all of a sudden there'd be a huge boulder and then we'd cut and shoot this on the street and so forth. We had a huge papier-mache boulder following me on the streets. There was one segment of me singing, "The answer my friend is blowing in the wind, the answer is blowing in the wind." Things are blowing all over me. What happened at one point was that all my clothes would get ripped off by the wind and I'd be standing in Jerry Lewis kind of polka-dot underwear. The Velcro didn't give. I was standing on a twelve-foot podium. When they yanked, they pulled me off the podium and I landed on my knee. There was a great silence because it was a bad-looking fall.

Paul Flaherty, *Writer*
We did a skit called "Scenes from an Idiot's Marriage," in which Marty played Jerry Lewis in an Ingmar Bergman movie. Dick and I wrote that by ourselves at Dick's apartment. We sort of roughly pitched it over the phone to Marty Short. Then we just wrote it ourselves and sent it up. Marty loved it. At that time, they allowed me to direct some of the scenes that I had co-written. I was able to follow that right through pre-production into production and direct the scene.

Disney was putting together a retrospective of Lewis's work and they wanted to get Lewis on camera to talk about it. They liked Marty, knew Marty had impersonated Lewis, and decided to throw Marty into the mix to help them get something really funny.

Martin Short, *Writer/Performer*
I was a little nervous because I'd never met Jerry Lewis. Some of those Lewis pieces went pretty far and I wasn't sure, but I couldn't avoid this situation. When I got this request, I thought I had to do it. In the middle of it he said, "You did me on the telethon, didn't you?" I'd never done him on the telethon and I wouldn't do him on the telethon because that would be getting him for raising billions of dollars. I said, "No, I never did that. I did Jerry Lewis live on

the Champs Elysees." He started laughing and said, "I saw part of that piece; I didn't see the whole thing." I said, "Well, that wasn't the telethon." Then I told him about other pieces like "Scenes from an Idiot's Marriage" or "Lewis Sings Dylan" or "Tender Fella." He laughed. I think that he decided this was a compliment.

After Rick and I shot *Strange Brew*, I returned to Cinemax to do a guest spot on SCTV. My intent was to mend some old fences, write some pieces for other people, perform with some of my old pals. I wanted to make up for some things that happened when Rick and I were consumed by the McKenzie Brothers. I went to their writing office in Los Angeles on Ventura Boulevard. I wandered around the rooms, saying hi to everybody, then when it came to the business of writing they were all busy and there was no real spot for me to work with any of them.

I went farther down the hall and found Valri Bromfield. She had been hired to write pieces for Andrea. Valri and I clicked right away. It was partly by default, because I failed to connect with any of my old cronies, but it was also because Valri is snappy, fast, a female version of Rick or Danny Aykroyd. She's tremendously prolific, versatile, and an excellent improviser. When you come up with an idea, she doesn't make a face and think about it. She runs with it and you have to chase her to be part of it or it's gone. I started writing with her. We ended up writing things just for ourselves. They were sketches that only Valri could play. I had to go to Andrew and say, "Valri and I have written a bunch of stuff. The reality of it is you have to let Val act in these sketches because they're not things that Andrea can do; they're things that Val and I wrote specifically for her."

Andrew just sort of put his head in his hands and said, "You don't know how much trouble you're causing here. Valri was hired to write for Andrea and now you're asking me to put Valri on camera and take up time that should belong to Andrea."

I said, "Well, either that or I'll just leave and you don't have to use the pieces at all."

But Andrew wanted to have me as a guest on the show because I still had some marquee value from the McKenzie Brothers. I did a couple of pieces without Val, but I also did two or three with her that were very funny.

Val and I became good friends. We wrote a few pieces together at different times in Los Angeles and I ended up lobbying hard for her, so she appeared in both "The New Show" and "Grace Under Fire." I got a chance to work with her a lot after that. It was a shame in a way. I went back to SCTV with the best intentions, but I guess there is no road back to yesterday.

Above: *Valri Bromfield with Dave in "Skitter Ridder"*

Joe Flaherty, *Writer/Performer*

The Cinemax period was about overload. There were the four of us doing it. I still, to this day, wish that we had hired more people. We had brought in Rick and Marty and both worked out really well. I'm quite sure we could have gotten Jim Carrey. I liked him. His work in Toronto was good. He was right for our show because he did impressions and he was funny. As it turned out, he did pretty well on "In Living Color." I don't know what happened to him after that. Kidding. I think Billy Crystal could have come aboard at one point. Nobody wanted to bring anybody else in. We knew Cinemax was the last season. We were going out. So four people had to carry that whole show, and it showed.

Jim Carrey, Billy Crystal, and a few other people had been suggested as additions to the SCTV cast in the Cinemax season. It's too bad that it didn't happen. The Cinemax season was a little like the third season when Rick, Tony, and Robin joined the show. They needed extra bodies to help them do the job in 1983 just as we did earlier. A couple of Second City stage actors, John Hemphill and Mary Charlotte Wilcox, performed in a lot of Cinemax shows. Mike Short also became a regular on the Cinemax shows, playing the role of the bartender in "Happy Hour with Happy Marsden."

Andrew Alexander, *Executive Producer*
It became apparent that my philosophy regarding the integration of new cast members was diametrically opposed by some of the cast. The Second City theatres had survived both in Canada and Chicago on a system of consistent replenishment. By this time Second City Toronto was a huge success. When the time came for a cast member to leave (on most occasions, by the cast member's own choice), there was always someone to replace them. Eugene in particular was not enamoured with this concept when it came to SCTV. Jim Belushi and Billy Crystal had both expressed interest in joining the cast. The resistance on this issue helped contribute to the show running out of gas by the time the Cinemax series hit the air in 1983. My biggest regret is that I did a lousy job in convincing Eugene that this was a healthy and logical way to continue.

Paul Flaherty, *Writer*
It was a very erratic season. People were starting to go their own way. We were just tired. Sometimes trying to write another sketch was like when you've forgotten to buy a new tube of toothpaste and you're trying to squeeze that last bit out and there's nothing there. I was ready to move on. I just couldn't come up with any more sketch ideas. It was just - we'd been doing it for five straight years. It was too hard.

Michael Short, *Writer*
Everyone was moving on. The performers especially had films to do. *Splash* [with John Candy and Eugene Levy] was a big hit. Marty had a movie career that he wanted to pursue. All of them had projects they wanted to move on to.

Joe Flaherty, *Writer/Performer*
When Andrew said that [Cinemax] wasn't going to pick us up, I don't think anybody minded too much. Except, naturally, the next year, I missed it. Never again have any of us been able to do the same kind of work.

Joe is dead right about that. I had a number of discussions with John Candy before he died about how great it was to work on SCTV. We would discuss the irony of not appreciating what we had when we had it. None of us ever had that power again - to write, produce, and star in every idea we came up with. Consequently, every job we had after SCTV paled in comparison.

Andrew Alexander, *Executive Producer*
In the history of television, I can't recall a show that played as many different venues. It was just pure survival: going first to syndication, then to the network, then back to pay. That in itself was a huge juggling act. We juggled partnerships because it was costing a lot of money and everybody was risking a lot. We juggled to make sure the show got done, and to keep everybody content. We were always shuffling toward the guillotine, the execution was always around the corner, because the show just had that edge. I think that created a lot of internal strife. The business side of it was always a problem. So when Cinemax cancelled us, I think there was kind of a mutual agreement that it was probably time to call an end to SCTV.

Patrick Whitley, *Producer*
It started to unravel when certain cast members left. There

was some good stuff on the Cinemax series, but we realized then that it was the last kick at the can. Cinemax was okay but it wasn't the best group of shows.

Andrew Alexander, *Executive Producer*
It just made me laugh all the time. They made me laugh all the time. That cast, it's something you can't replace.

Patrick Whitley, *Producer*
After fifteen years you tend to forget the bad things and remember the good things. When we look back on our careers, we'll probably say that if we'd only known then what we know now, how fortunate we were to have the freedom. No other people have been allowed to do that since then.

Beverley Schechtman, *Makeup Artist*
I miss the laughs. I've worked with some terrific people since, of course, but SCTV was unique. We had a lot of fun. We were always tired but we always had a lot of laughs. That's what I miss.

Harold Ramis, *Writer/Performer*
I miss working with that many people in one situation. I don't have collaborators now that 1 feel consistently comfortable with or share that much laughter with. I've done some good work with other people, but it doesn't have that insane, hysterical quality. Joe Flaherty helped encourage the feeling that things were coming apart. We thought we were in this desperate situation and we were sort of tap dancing while the deck was on fire. If there wasn't enough chaos, Flaherty would go out of his way to create some and that put a kind of tension and excitement into the work that I've never felt since.

SCTV vs. "Saturday Night Live"

We really felt bush-league compared to "Saturday Night Live." SNL's success was especially hard on Joe, who had taught all those guys - Danny Aykroyd, John Belushi, Bill Murray, and Gilda Radner - on stage. He would constantly wander around moaning about how hot they were while we at SCTV were nothing. When we got shipped to Edmonton, instead of getting nearer to Hollywood, Joe was mortified. After being on the air for two years, we were getting further away from the big time instead of getting closer. In reality we were getting paid to do what we liked. We only grumbled a little bit and then we'd be consumed by the work again.

Joe Flaherty, *Writer/Performer*
SNL's format clicked. I had envy. I pretended like I didn't, of course. I'd watch it and say, "That was weak. Oh, this show won't be on much longer." But you knew it was a hot show and it got huge. To this day I regret not being a part of that experience even though it wasn't my type of show. I'd worked with all these people on the stage and now they were living in New York getting famous.

Harold Ramis, *Writer/Performer*
I had been doing SCTV. John Belushi asked Lorne Michaels to bring me on "Saturday Night." I think John felt people weren't writing good material for him. But I wasn't going to leave SCTV. Also, I knew that SNL was like an alternate universe. We'd work in the day, healthy hours, and we were sober; they worked at night, and I think everyone was addicted. They worked competitively and I think most people's work was rejected. They sort of enjoyed shaming and defeating one another. The cast didn't write and the writers didn't play. It all seemed so self-defeating to me and we were so happy compared to them.

Bernard Sahlins, *Executive Producer*
I spoke to Lorne and visited "Saturday Night Live" many times. It was a totally different show. It became, in its own way, as rigid and formulaic after its first season as anything it made fun of. It had a whole set of operating rules and regulations about discarding scripts and not piling up scripts and doing this and that, which were all phony, I thought. The work was not adult. That was my major objection to the show. It didn't have the intelligence or the intellectual depth, or even the sheer writing and acting quality that SCTV had. They're not in the same ballpark. The atmosphere there was bad. The writers felt that anything they wrote was sacrosanct, and if a scene didn't work, it was because the actors didn't know how to make their golden words sparkle.

I went over to SNL once in the first year to see Danny. It was total madness, a very dark place. By watching what happened when some of my close friends became successful and famous, I was able to get a sense of what might happen to me. It was as if they were in a car ahead of me in a train. All I had to do was stick my head out of the window to see what was coming down the line for me. Through Belushi and Aykroyd and people like that, I was able to see the effect of fame - what I might be like if I was flown to the White House and watched by millions of people. I didn't like the way people acted around Belushi. I didn't like the way studio executives sucked up to him. And I didn't like the insincerity of the whole Hollywood game. It was the opposite of what I thought you should be getting when you are successful. In other words, sincere laughs. Laughs based on merit. Laughs when you were funny instead of phony laughter just because you're big.

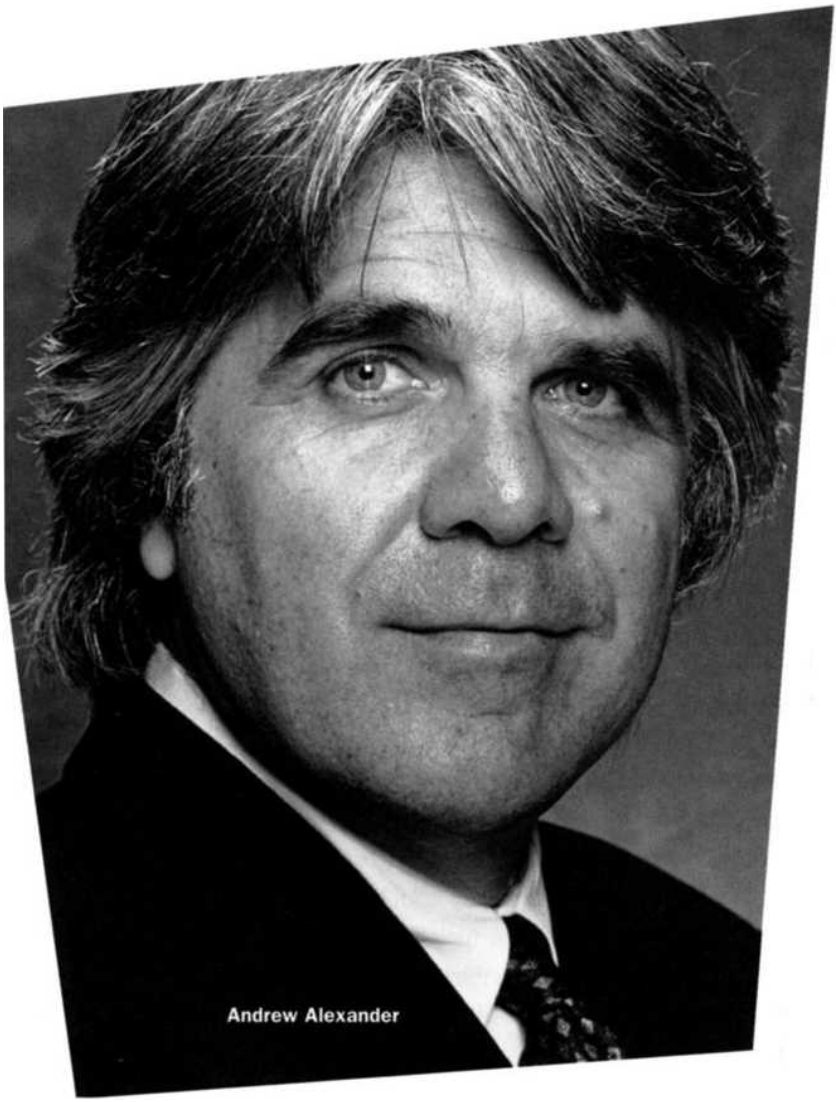
Most of the SNL gang acknowledged the quality of our SCTV stuff at one time or another. In fact, the two shows were not really comparable. I watched a couple of the SNL shows being taped and, in 1980, when Rick and I were guest hosts, I got a good look at the process from inside. On SCTV we were tied to a style which was more like films: single camera and multi-takes. At SCTV we shot film and video. The exteriors were shot one at a time and put together in editing the way you'd put together a film. It was a completely

different style from the live stage experience of SNL. We didn't have to get it right in a single take. If we didn't like a take, or thought it lacked the right nuances, we'd do it again. So I think it's impossible and unfair to measure the two shows by the same yardstick.

Joe Flaherty, *Writer/Performer*
Harold always liked SNL more than our show, but, overall. I'm proud of the fact that we couldn't do the same things they did. We couldn't be timely the way they were. We were in syndication so we couldn't make current references. It forced us to write stuff that was more timeless. That holds up better than their stuff would.

Sometime in early 1977 Lorne Michaels came to the Firehall to audition some of us from SCTV for SNL. He had already been to Chicago to see some other performers, including Bill Murray. He didn't want to have us audition in some rehearsal hall, he wanted to see us on stage at Second City. So, indirectly, through us, he asked Andrew to allow us to audition on stage in Andrew's theatre. It was really nervy. Andrew was livid that Lorne was trying to steal his cast but he understood the lure of SNL to us as performers and artists who wanted to be seen by the largest audience possible. So he went along with it.

"Saturday Night Live" was so much bigger than SCTV at that point that John wanted to be on it. Joe wanted to be on it. I thought, well, if John and Joe are going to leave and go to "Saturday Night Live," I may as well audition, too. So, we all auditioned for Lorne, We went up after the regular show at the Firehall. We weren't in the stage cast at that time, so we did this audition as part of the improv set. We were terrible and it was a horrible experience.



Above: *Andrew Alexander*

After the audition, we were supposed to go into the audience where Lorne was seated and meet him as the audience was filing out. I went to Lorne's table, and John and Joe were already there. Lorne just sat there staring at us without saying anything. I looked at him for two seconds and said, "To hell with this. Goodbye." And I walked out.

Then Joe left. John was the last to leave, I guess because he wanted the job the most. Lorne said to John, "Don't give up your day job." Then John left and that was it. He did hire Bill Murray, but he didn't hire any of the rest of us.

Joe Flaherty, *Writer/Performer*
Chevy Chase had left and they were looking for a replacement. Word got out that Lorne was in town and he's going to look at some of the people in the show. We arranged to do a set of improvisations for him. He was going to look at the regular cast, but we weren't in the show at the time. We came in and did the set. We did a couple scenes we'd done previously, but I think we decided to improvise, which was a mistake. You can't improvise well in those situations because you're too self-conscious. You're always thinking, Lorne's out there. We bombed. We said to him, "You know, we have a TV show on the air. Maybe you want to take a look at it."
He said, "Well, no, I don't think I do. I wouldn't see anything on it. It's a Canadian show. I don't think I'd see what you guys are really capable of doing." He, of course, assumed it was just a typical CBC kind of stupid thing. Then he said, "We're looking for a replacement for Chevy. Do you know anybody?"
The funny thing was at the time I thought, now, let's see, Bill Murray hasn't done it yet. He'd probably be good. I was going to say Bill Murray and thought, no, I'm not going to say Bill Murray. Why should I? I said instead, "No, I don't." He turned around and got Bill right after that.

Tony Rosato performed on both SCTV and SNL, so he has a unique perspective on the two shows.

Tony Rosato, *Writer/Performer*
SCTV had a completely different environment. It was very isolated. It was very nurtured in its own Canadian scene here. Quite a difference when you are in syndication to being in a live television show that plays to forty million people every week. Not only that but SNL became the

benchmark as the greatest comedy show in television since Sid Caesar. Consequently, it's like a pressure cooker. Instead of sitting around in a safe, nurtured environment, you're being prodded and pushed by a hierarchy of network people who are trying to maintain a level of competitiveness for their show. SCTV wasn't in that ballpark. SCTV took a very polite, compassionate somewhat light attack on television. By light 1 don't mean that we didn't go for the jugular. We did, but in a very endearing, compassionate way. Second City stage, from what 1 experienced, always had a much more loving approach to what they did.
To me the difference was "Saturday Night Live" was a satirical show based not on entertainment but on the bullshit that was running rampant in America every week. So, when I got to SNL, it was like leaving Santa Clausville and coming into hell. It was demanding. It was, well, gee, those are really nice cute little characters you've brought along with you, aren't they cool? We can surely squeeze 'em into some nice little sketch, but what the fuck do you know about politics, what do you know about the American government? Who are we going after this week? Who are we going to rip apart this week? Because that's the mandate of the show. That's what made the show. Catherine and 1 went to SNL together. Then when Catherine turned down the show, she gracefully suggested that Robin Duke would be a terrific asset to SNL, in her place, which is how they came to approach Robin. Catherine saw instantly what SNL was about. I did not, but I was young, and being given the chance to be on this huge show and not knowing whether SCTV was coming back, I went.

Catherine O'Hara, *Writer/Performer*
I was losing the sense of challenge on SCTV. I thought we had done too many parodies. Everything became a parody of itself anyway. How much farther can you go? Well, there's always material to do if you have the brains to think of it. There's no end of material. Then I went to do

"Saturday Night Live" and stayed for two weeks. Andrew started calling and saying they got a deal with NBC so I got out of "Saturday Night Live." I was never on air. I'm not proud of it. I shouldn't have done it. I'm not proud of leaving, coming and going like that.

Paul Flaherty, *Writer*
Dick and I actually worked for one week on "Saturday Night Live." Marty Short brought us in. After that week, seeing what they have to go through, I would never bad-mouth "Saturday Night Live." I never want to do that. The pressure that those writers were under was unbelievable. Thank God that we didn't have to do that. We had the luxury of being able to craft the show and really fine tune it. There, the guest host comes on, they brainstorm, they got to come up in three days with an entire show, and then shoot it in one night. It's unbelievable pressure. I hated it.

Del Close, *Second City Stage Director*
SNL was having trouble this particular season [1983-84]. Lorne Michaels wasn't there and Joe Flaherty was talking to Jean Doumanian, who was describing the kind of problems they were having. Flaherty said, "Well, what you need is a Del."
She said, "What's a Del?"
He said, "It's somebody who can make things work."
She called me up and asked me if I wanted to come to New York and work on "Saturday Night Live." I said, "No, I'm in a play, A Christmas Carol, at the Goodman Theater in Chicago. I've done that every season for six seasons." She asked me if I'd be willing to come in and spend a couple of weeks there learning how the show worked and then come in for a couple of days a week, commuting, because I wouldn't commit to living in New York. My contract read, duties include but are not limited to those of acting coach, which meant that I could write with Brian Doyle-Murray, which I did. We wrote a big sketch for the "Wild, Wild West" parody.

I saw far too many drugs, even more than I wanted. There was this kind of siege mentality. I also found it kind of comfortable in a way. I was dealing with problems that I felt I could at least address intelligently and it was amusing to them to have an idealist on board. I actually had myself billed in the credits as House Metaphysician.

Andrew Alexander, *Executive Producer*
SNL was always the big guy on the block. We were always aspiring and it was always part of the frustration. I think that the Emmys were pretty startling. When that happened, people began to recognize that, my God, these are people who really know what they're doing. At one time, SNL was in real trouble. I think [NBC] kept us in the bullpen. I'm not sure if it was to make certain that we didn't go somewhere else or if there was a legitimate plan to have us replace SNL. Occasionally, they would put us in that time slot on the rotation. On the third or fourth week we would go over to that time slot. They never promoted it and it was hard for an audience to figure out what was happening because it was inconsistent.

Patrick Whitley, *Producer*
We had major post-production work on SCTV. "Saturday Night Live," I give them credit, go live three times a month. It's phenomenal to be able to pull that off. But once they went to black, they went to a party and started again on Monday morning.

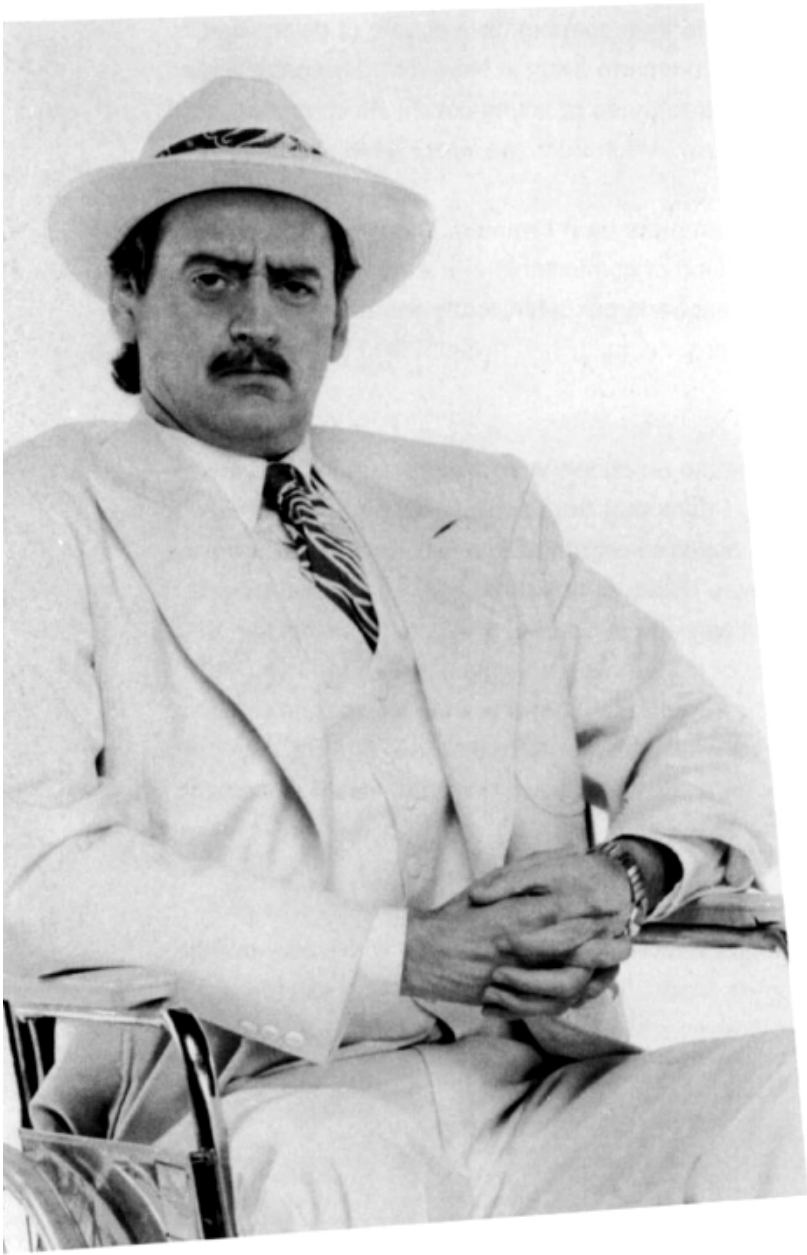
Rick Moranis, *Writer/Performer*
Once Lorne Michaels saw which jokes would get a reaction, he started blocking his show out around those sound bites and characters. We never got into that because we had no feedback from the audience.

Doug Steckler, *Writer*
"Saturday Night Live" is run on fear. Everyone there was

half out of their minds with fear of losing their jobs. It was a very, very, very neurotic show. The times that I was backstage, the fear and neuroses were palpable. It is a tribute to all of the veterans of "Saturday Night Live" how much really great work was done on that show, in spite of the neuroses. I don't think that inducing fear works. I think it's absolutely the wrong way to run things.

Joe Flaherty, *Writer/Performer*
At that time, we were sort of competitive with "Saturday Night Live." We felt, rightly or wrongly, that we were better at that point. We were insulted by that tendency, you know, to pigeonhole us in that "Saturday Night Live" thing. It was a shame because, if we had gone into that slot, we probably would have gotten famous the way everybody from "Saturday Night Live" did. The way Marty got famous the year after he left. When we finished the show, he did "Saturday Night Live" for one season and got more recognition for that one year than he'd ever had on our show. Our show was a cult show, definitely, a very small cult show that had a small but loyal following in the rest of the country.

The fans of SCTV tell us how much better SCTV was than "Saturday Night Live." They have to remember one thing and put it in perspective: Although SCTV is admired and kind of cherished now, it wasn't when we were doing it. People largely ignored SCTV. We liked it and thought it was funny, but it was a commercial flop because no big American audience picked up on it. Back then, we considered our show to be a ratings failure, and we viewed ourselves as ratings failures along with it. But we did what we wanted, what we truly believed was good, and not what some executive or focus group told us to do. We decided what worked. We decided what was funny. I think that is what saved us. We had integrity and I think that showed. I once converted our ratings points into people: our audience numbers ranged from 7 to 10 million viewers per week - a lot of people. More than enough for me but not enough for NBC.



Above: *Joe as Guy Caballero*

SCTV Trivia Quiz: Round 6

The SCTV trivia quiz was devised by Claire Verret and Jason Stable at a time when the material was still fresh in our minds. Now, when I look at some of these questions, I'm stumped. The questions have been divided into six groups or rounds of 140 questions each. This chapter contains both the questions and the answers. Just click each question to see the answer in a pop up window on your eReader. Enjoy. If you wish to skip to the Round 6 answers in Appendix A, just click here.

Questions

1. Where did Pert get her jamming device?
2. Who was the special guest on "Night of the Prime-Time Stars"?
3. Who has a "Buster Brown haircut, round freckled little face, and chirpy voice"?
4. On what kind of expedition did Gil Fisher go with Joe Walsh and his band?
5. In "South Sea Sinner," name three people who were hiding from their past.
6. Where was Cognac returning from when he overheard Paul Revere bad-mouthing him? (HINT: It was a "garden of delights.")
7. In "South Sea Sinner," who ordered take-out ribs?

8. When Coral gives someone a written invitation to her room, what does "BYOB" mean?
9. Why were Wayne Hathaway and Pierre la Plume blacklisted?
10. What was the name of Cognac Beaudine's servant?
11. How do you play "Bush Baby"?
12. How many different guys did Coral "make it with"?
13. When the Energy Ball took human form, what characters out of television's past did it assume?
14. What is Troy Sorren's occupation?
15. What is just sawdust, water, and chemicals (according to Karl Bildenhausen)?
16. What is the name of Karl Bildenhausen's dog?
17. When did Pavarotti end up with the short end of the pepperoni?
18. Why did Bittman think Ben Vereen should cut his dynamite dance number?
19. Why does Bittman wear a ring on every finger but one?
20. What show dealt with retirement, specifically Bobby Bittman's?
21. Why didn't Tom Dreesen appear on the William B. Show?
22. What William B. joke literally bombed?
23. What three characterizations of John Candy are shown in the OPENING to SCTV?
24. What three characterizations of Joe Flaherty are shown in the

OPENING to SCTV?

25. What three characterizations of Eugene Levy are shown in the OPENING to SCTV?
26. What three characterizations of Martin Short are shown in the OPENING to SCTV?
27. What three characterizations of Andrea Martin are shown in the OPENING to SCTV?
28. What role did Crystal Gayle portray in "A Star Is Born" and what song launched her to stardom?
29. On what pay-TV channel will you get round-the-clock programming of nothing but naked women?
30. Name the show in which James Whitmore gives us an evening of "Fine" magic.
31. If the space shuttle should lose contact with NASA, who is standing by to talk it down if necessary?
32. Passengers who take Stan and Edna Boil's Las Vegas Junket will receive complimentary song sheets of what tune?
33. When Rocco first met Dr. Wainwright, what drink did he order?
34. Why doesn't May Madlock use a cup when she drinks tea?
35. What song was Linda Lavin rehearsing for "Night of the Prime-Time Stars"?
36. Why does Lorne Greene prefer doing Shakespeare to reading copy for a mongoose?

37. In a sketch for "Night of the Prime-Time Stars," Merlin Olson played a hat salesman for what company?
38. What fast-**Break**ing stories was SCTV planning to cover in its "Sweeps" newscast?
39. What was the only song Lorne Greene knew that didn't have dirty lyrics in it?
40. What product did Murray Shulman advertise - to help you relax and cope better?
41. Who delivered these lines: "You're wearin' too many hats. Even Mulligan don't play two clefs at the same time"?
42. What problem were the "Philosophers at Work" discussing?
43. In what show did Steve Roman go undercover with Afghans?
44. What won't you get tucked without?
45. Who donated the cash prize on "Jumping for Dollars"?
46. What TV program was Mojo watching when Mrs. McKay called from New York?
47. What did Rocco want the warden to get for him, to keep him from going batty?
48. What is the name of the local newspaper in "The Days of the Week"?
49. What was May Madlock doing during Clay Collins' wedding?
50. When Janet Halsey dropped in on Mojo one evening, where was Billy McKay?
51. Where do these lines come from: "Clarence, nice to see

you’re back from England"?

52. What is the most popular free-standing brick structure in Melonville?
53. What is a fine young table wine for that one special occasion?
54. Name the program hosted by Brad Allen and sponsored by Scrapco.
55. Who was the actor with the leading role in "Oh, That Rusty"?
56. Why is "Rusty" like Spencer Tracy?
57. Who is best-known as the Pickle Lady?
58. Where did Mr. Defanziadellagiagollini live?
59. What does Vic Arpeggio drink and how does he take it?
60. What was the prize on "Half Wits"?
61. Name Darren Peale's two sons.
62. What line of work is Blanche Ray's employer in?
63. What was Arthur Andrew Liggett's actual job?
64. What are Lawrence Orbach's two goals in life, not counting finishing high school?
65. According to Arthur Andrew Liggett, where do Swedish meatballs come from?
66. What number between one and ten did the contestants on "Half Wits" pick?
67. What is the **Break**fast of astronauts?
68. According to Gertrude Stein, what's funny about Oakland, California?

69. Who is cute and vulnerable in a deliberate sort of way?
70. What, medically speaking, looks easy, but takes a lot of concentration? (HINT: Think of "The Days of the Week.")
71. What did Mojo say to the "knock-out" that got her fired?
72. Who knew really long words and could string them together in sentences?
73. What was "Oh, That Rusty's" favourite expression?
74. Which two people would Big Mama consider better partners than Esther?
75. In his songs, what critter never seemed to work for John Norman Mane?
76. What is Big Mama's full name?
77. On what TV show did John Norman Mane introduce Esther Blodgett?
78. What is the title of Linda Voce's newest book of poems?
79. What did Dwayne Millage advertise on SCTV?
80. Name some of the things Duard Weese won't do if you're drunk and he drives you home.
81. Where in Leutonia is the Rites of Spring Festival held?
82. What was distinctive about Dr. X's X-ray eyes?
83. How does Dr. X locate his partner?
84. What wine is a sponsor on "Merv"?
85. What words are on Johnny LaRue's pocket crest?
86. What is Edith Prickley's position at SCTV?

87. Who is Edith Prickley’s sister?
88. Who is Sammy Maudlin’s sidekick?
89. Who is SCTV’s "phudeo" maniac?
90. Who are the news anchormen at SCTV?
91. Who is the SCTV tour guide?
92. What job does Pirini Scleroso have at SCTV?
93. What is the name of Count Floyd’s Saturday-night horror show?
94. What comic's picture hangs on the wall of Guy’s office?
95. Whose shows always get cancelled after the first episode?
96. What is the name of Bob and Doug McKenzie's show?
97. What is Herschel Slantsky’s stage name?
98. What is Gil Fisher’s nickname?
99. Who is the owner and publisher of the "National Midnight Star"?
100. Who is SCTV’s resident sex therapist?
101. Who were the two team captains on "Battle of the PBS Stars"?
102. What event did Beverly Sills and Joan Sutherland compete in on "Battle of the PBS Stars"?
103. In Leutonia it’s a Christmas tradition for the visitor to bring what object?
104. What Leutonian Christmas tradition requires the women to leave the room?

105. What is Bruno’s real name?
106. What piece of clothing does Norman Gorman always wear?
107. What kind of beer do Bob and Doug drink?
108. Who was the second person to host "Dialing for Dollars"?
109. When did Bobby Bittman sing "Oh, Island in the Sun"?
110. Which is Stan, and which is Yosh Schmenge?
111. Why does Guy Caballero use a wheelchair?
112. Who always sits on the right side of the anchor desk when SCTV does a newscast?
113. Who wears the hat in "Farm Film Report"?
114. Who is famous for "saving lives"?
115. Who always wants to know how much things cost?
116. Who is SCTV's chief security guard?
117. Who is the leader of the White Scat Singers?
118. On what side of his face is Harry's snake?
119. Who always means things "in the good sense"?
120. What is the smallest role John Candy has played?
121. Whose position at SCTV did Edith Prickley fill?
122. Who is the mayor of Melonville?
123. Which McKenzie brother wears earmuffs?
124. What channel was SCTV originally on?
125. What is the name of Brock Linehan's show?
126. Who was Steve Roman married to?
127. What did Johnny LaRue receive from Santa for Christmas?

128. Who is Libby Wolfson's friend, who co-wrote their stage play?
129. Who was the star of the "Way to Go, Woman" series?
130. What prop is always used on "Sunrise Semester"?
131. What time do most shows air on SCTV?
132. What does the SCTV satellite look like?
133. Who is owner and president of SCTV?
134. What distinctive animal fur does Edith Prickley love?
135. How was Jackie Rogers. Sr., killed?
136. How does Count Floyd make his entrance?
137. What two distinctive articles of clothing does Earl Camembert always wear on-camera?
138. What colour is the SCTV security-guard uniform?
139. Who wears a panama hat?
140. At the end of the “Zontar" wraparound, what was the last thing we saw in space?

Answers

1. From Radio Shack, a Tandy Company.
2. Gavin MacLeod.
3. Bonnie Franklin.
4. Hunting "snipe."
5. Billy Carter, George McGovern, and Stewart Granger (and Sabu!).
6. Epcot.

7. Bani Sadyr.
8. "Bring Your Own Briefs."
9. Nobody liked their act.
10. Tandalaya.
11. You see how many rocks you can throw into a bush.
12. Eighty-seven.
13. Ralph Cramden, Arlene Francis, and Roy and the Mousketeers.
14. Substitute teacher at Melonville High.
15. Particle board.
16. Prinz.
17. During filming of Yes, Giorgio. There was a power struggle between studio moguls.
18. It revved the audience up, so they weren't in a reflective enough mood for the subtlety of his jokes.
19. That would be overkill.
20. "People and Things."
21. He was driving Eddie Arcaro home.
22. "People should demonstrate at MacLean Stevenson's house since he's bombed more times than any terrorists..."
23. Johnny LaRue, Billy Sol Hurok, and Dr. Tongue.
24. Guy Caballero, Bing Crosby, and Count Floyd.
25. Sid Dithers, Bobby Bittman, and Earl Camembert.
26. Ed Grimley, Jerry Lewis, and Satch from the Bowery Boys.

27. Edith Prickley, Libby Wolfson, and Indira Gandhi.
28. Esther Blodgett; "Our Love is on the Faultline."
29. The Snake Channel.
30. "Give 'em Hell, Larry."
31. The ham-radio operators of America.
32. "Luck Be a Lady Tonight."
33. Bourbon and tomato juice.
34. Cups are a breeding ground for bacteria.
35. "I Loves Ya, Porgy."
36. You can exhibit such panache when flourishing a cape.
37. The Susquehanna Hat Company.
38. A raid on a house of prostitution, a lingerie fashion show, and a **Break**-in at the Melonville Girls Academy.
39. "Pow Wow, the Indian Boy."
40. Stress Caps.
41. Vic Arpeggio's bandleader.
42. Is "The Flintstones" a rip-off of "The Honeymooners"?
43. "It's in the Kurds."
44. Shirt Glue.
45. The Melonville firefighters.
46. "The Price Is Right."
47. Birds or squirrels.
48. "The Pleasantville Gazette."
49. She was tied and gagged in her bedroom.

50. Out looking for a job in the damn recession.
51. "Sunrise Semester: Communicating with Extremities."
52. The Municipal Ladies Lounge.
53. "Pirini Scleroso: Chateau La Feet."
54. "Artisans and Their Art."
55. Rusty Van Reddick.
56. He listens.
57. Barbara B. Davis.
58. Fox Chapel Road.
59. Rum, acappella.
60. Attractive yet durable clear vinyl seat covers.
61. Frank and Frank.
62. He's the boss.
63. Shipping clerk in a warehouse.
64. Being a circuit-court judge, or playing professional hockey.
65. Spain.
66. Twelve.
67. Taing Orange Flavoured Crystals.
68. There's no there there.
69. Bernadette Peters.
70. Taking someone's pulse.
71. "I'm Billy's sister... and I have a disease."
72. Merle Oberon, Steve Roman's wife.
73. Alrighty (Wo, ho ho)!

74. Rosemary Clooney, or Peggy Lee.
75. Slugs.
76. Big Mama Maui.
77. "The Clip Clark Special."
78. "The Spam Dagger."
79. Plans for a paper-towel and toilet-paper dispenser.
80. Won't **Break** up a fight, lift you if you're over 225 lbs., clean your car upholstery, stop for liquor or a woman, offer excuses, or come in.
81. Belbyk.
82. They glowed red.
83. By spraying a fire extinguisher.
84. Reunite.
85. "J La R."
86. Station manager.
87. Edna Boil.
88. William B. Williams.
89. Gerry Todd.
90. Floyd Robertson and Earl Camembert.
91. Maureen Wallace.
92. Cleaning lady.
93. "Monster Chiller Horror Theatre."
94. Jerry Stiller.
95. Bill Needle.

96. "The Great White North."
97. Bobby Bittman.
98. The Fishin' Musician.
99. Dr. Rawl Withers.
100. Dr. Cheryl Kinsey.
101. William F. Buckley and Carl Sagan.
102. Pole vault.
103. An egg.
104. The traditional exchanging of the socks.
105. Woody Tobias, Jr.
106. New York Yankees baseball cap (and/or jacket).
107. Molson Canadian.
108. Walter Cronkite.
109. As a tribute to the brave people of the Falkland Islands, on "The Sammy Maudlin Show."
110. Stan Schmenge (Eugene) stands on the camera-left side, and is playing the accordion; Yosh (John) plays the clarinet.
111. For respect.
112. Floyd Robertson camera-right.
113. Big Jim McBob.
114. Vic Hedges.
115. Brian Johns.
116. Gus Gustofferson.
117. Norman White.

118. His left side.
119. William B. Williams.
120. The bug in Kwallada.
121. Moe Green's.
122. Tommy Shanks.
123. Doug.
124. Channel 109.
125. "Stars in One."
126. Merle Oberon.
127. A crane.
128. Sue Bopper-Simpson.
129. Lola Heatherton.
130. Blackboard (and plants).
131. Thursday at 9:00.
132. Hot dog cooker.
133. Guy Caballero.
134. Leopard.
135. By a cougar.
136. He comes out of a coffin.
137. Plaid jacket and bow tie.
138. Green.
139. Guy Caballero.
140. A submarine sandwich.

After SCTV

When each of us left SCTV, we found out that we couldn't write and direct and star in all our own pieces out there in the big world of show business. We would actually have to star or co-star in some pieces that we didn't write or control. And lately, in my case, there's more co-starring than starring. I would occasionally direct something and I would sometimes write something, but I would rarely do all the jobs I did at SCTV. And I've probably done more of my own stuff since leaving the show than anyone else in the cast. That is, I've written, starred in, and produced a dozen projects - almost all on television. That's the part I miss the most about SCTV. You could take an idea, you could guide it right through concept, script, and production - right to air - and you did it every week! The audience got your ideas in their purest, most unfiltered form. At SCTV, our scripts were not interpreted by studio executives and they were rarely re-written by another writer.

Above: *John and Catherine with Joe on "The Sammy Maudlin Show"*

Strange Brew was my first big step into the real world of show biz after the sheltered creative life at SCTV and it was quite an experience. I began to despise the whole Bob and Doug thing while we were doing that movie. Then Rick went on to do *Streets of Fire*, and he didn't stay with me to finish the editing of Strange Brew. After post-production was complete, MGM just threw it out there. They didn't even put any effort into publicizing it. So the movie didn't open really big except in Canada. In the U.S. it had a two-million-dollar weekend in eight hundred houses. Back then, those numbers were slightly better than they would be now, but it still wasn't any great shakes. In Canada, *Strange Brew* won the Golden Reel Award as the highest-grossing movie of the year. But no one talks about that, not even Canadians.

After *Strange Brew*, I had a deal at Universal which my agent at CAA had negotiated. It was a million-dollar feature deal which evaporated when *Strange Brew* failed to open big. It became a fifty-thousand-dollar payoff. See you later. Goodbye. That's Hollywood. All you have to do is trip once and your million-dollar deal is gone. So I went back to Toronto. There, my closest SCTV friends were still doing the Cinemax version of SCTV and they were a little distanced and alienated from me. Rick was in Los Angeles and I was completely alone. That was probably one of the most difficult times in my career. People were still yelling, "Take off, eh!" when I walked around Toronto and now this was like rubbing ground glass in my face because the Bob and Doug phenomenon had turned on me. The movie had fizzled in the States, so I wasn't able to parlay it into another Bob and Doug movie, or anything else, for that matter. Then Rick went on to do *Ghostbusters*. So now Rick had a movie career separate from me and I'd lost my partner. My brother, Ian, who has had his share of ups and downs in the music business, once told me, "A lot of people think show business is a sprint. It isn't. It's an endurance run." He was right. And here I was back at the end of a long, successful lap. The only thing to do was to go around the track another time - try again.

I sold a special to Showtime. At that time, however, all they wanted from comedians was for us to stand in front of a brick wall and scream obscenities. So my Showtime special got lost in the shuffle. And too bad. It was a good little comedy about time travel. The critics who reviewed it said things like, "Not as hard hitting as

SCTV."

Lorne Michaels called me up and said he wanted me to be on "The New Show." He flew me down to New York. I met with Lorne and Buck Henry, with whom I'd also be working on the show. Lorne seemed committed to making the show work so I decided to do it. I had heard a lot of mixed stories about Lorne from the SNL gang, but during my stay in New York City he was exceptionally generous and kind to me. He paid for a really nice furnished apartment. He gave me more per diems and perks than salary. Pam was pregnant at the time and Lorne made sure she had a car at her disposal. He didn't have to do that. No other producer I had ever met or worked with did that.

"The New Show" featured a lot of great talent, including Carrie Fisher, Penny Marshall, Steve Martin, John Candy, Gilda Radner, Kevin Klein, the Quaid brothers, Jeff Goldblum, Valri Bromfield, Steve Guttenberg, Buck Henry, and Catherine O'Hara. Happily Buck Henry and I became instant pals. He was a comedy icon to me - co-creator of "Get Smart" with Mel Brooks and creatively involved in the movies *The Graduate* and *Heaven Can Wait* - but when I met the man himself I discovered a bright-eyed, mischievous rascal. Buck was like a kid, always looking for his next laugh. And he knew everybody in the business, from studio heads to stars. He had worked with Marlon Brando and Richard Burton on Candy, which he wrote. He knew Liz Taylor, Goldie Hawn, Warren Beatty -the list is endless. I had an office in the Brill Building on Broadway right next to Buck's and we sat around together jamming comedy ideas and swapping stories. It was a lot of fun. Buck and I launched a little segment on "The New Show" which was a parody of "Entertainment Tonight," where we played gossips. It was a self-contained little element inside "The New Show" we wrote and produced with Alan Zweibel.

All the talent on "The New Show" should have been a recipe for success, but the show languished in the Friday ten p.m. time slot NBC had given us. After seven shows I said to Lorne, "I'm going back to Toronto. I don't want to do this any more."

"Well," he said, "we have an order for thirteen."

I said, "I'm gambling NBC is going to cancel this before you can sue me so I'm just going to go home." So, I went home. Then I thought, Okay, where am I now? Zero for three. Since SCTV was my first job, I didn't know anything else. I hadn't had to struggle like

so many others at the beginning of my career. I hadn't knocked on any doors since I sold my first scripts to CBC. I'd had it pretty good, though I hadn't realized it at the time. I had my long period of door-knocking after my initial success.

Rick Moranis, *Writer/Performer*
I don't miss the show because I don't think I could survive it now. I couldn't do it and spend the time that I do with my family. My life in my twenties was perfect for that show.

Sheldon Patinkin, *Associate Producer*
I miss, among other things, the chemistry of them together. Even though I know that if you put them all together now, without John, the chemistry wouldn't be the same because they're different people now. They're not as hungry and they're not as fresh.

Bernard Sahlins, *Executive Producer*
It represented the best work that any of us will ever do on television, no matter what else we work on. In many cases, it represents the best commercial work we did in any medium because, again, the structures were remarkably loose for television.

Del Close, *Second City Stage Director*
There's no comedy for me on TV now. SCTV respected me as an audience member. The whole was greater than the sum of the parts in SCTV. You contribute to something like that, and, in a way, it's weird, as if we peaked too early. The most exciting part of these guys' careers is behind them, even though they're likely to make a ton of money and stuff like that now. In terms of television sketch comedy, 1 don't think it's ever been equalled. It's been approached occasionally by the rare SNL sketch or the occasional bits of "Kids in the Hall," but 1 don't think it's ever been equalled and probably won't be surpassed.

Bob Dolman, *Writer*
I miss the friendship and closeness that we had in the group up there. In those days, people were entering a big phase of their career. They were getting into their stride. That was a nice period to see everybody in. To witness people beginning to realize their creative power. Rick Moranis, for instance, joined the show when 1 was there. He went from a person nobody knew to this guy who was contributing so much to the show. 1 think there was a confidence that came into play, too, as the show got into the ninety minutes. 1 miss working and living in Toronto quite a bit, but that's a personal thing. There hasn't been anything up there that's been quite the same and that's why 1 live in L.A. now.

John Blanchard, *Director*
I've never worked again with so many talented people in one environment. From the writers, the performers, the producers - it was incredible how good the scripts were. They had such good ideas and they had a way of always twisting a parody - 1 don't think anyone has ever done parody like SCTV did it. They just didn't have it in them to do stuff that was easy. There had to be something more to the scene. 1 miss having the opportunity to work on those kinds of pieces. It was awesome just how good they were.

In 1988, when John and Andrew tried to get us all together for an SCTV reunion, I had serious doubts that it would happen. One of the cast was doing a movie, and so-and-so wouldn't be available after that. Catherine thought the cast should do the writing and didn't want to bring outside writers in for the reunion but John had already promised Steckler and McAndrew and Blasucci and Flaherty they could write on it. Some of the other cast members didn't see any reason to bring them in if it was just a one-time thing. This made John mad. It just started to go south before we even had an idea in place for the show itself. I was laughing. I said, "Well, this is how we used to work together, except we were on every week back then. Differences of opinion got pushed aside by the need to deliver the show." So the reunion never happened. It ended up as a nice social

visit with John and Andrew and some of the cast, but that was it.

Bob Dolman, *Writer*
We tried it once. We were sitting over there in John's office for a while thinking about it, but everyone started scrapping and stuff.

Del Close, *Second City Stage Director*
Like the Beatles, there would be something false about [a reunion]. Because you'd all come clanking in with your new medals and your new character armour and your new status and your new ego and your new money. It's over, but at least it's all there on tape.

Andrew Alexander, *Executive Producer*
The truth of it is, you have to give something up. And, as your income needs and those issues start playing a role, it's tough to reconcile all that.

Bernard Sahlins, *Executive Producer*
I've always had trouble with going home again. Everybody's older, fatter, uglier, and in a different place. I don't think I'd look forward to it. There's no commercial climate for it. It happened to be a period when somebody like Global could invest some money in a kind of experiment and be able to show it and so forth and so on. The whole constitution of the biz was different. There were more opportunities and little niches. Because it's so expensive now, it's almost impossible. You'd have to get more audiences than we could command, and Dave Thomas won't work for five hundred dollars a week like he did then. You're not going to find the Daves and the Harolds and the Catherines at that stage in their career with so much experience, so much talent, and so much intelligence. Besides, the whole climate for this kind of work is different. You know, the world has turned a bit. SCTV starting out now would not necessarily get the kind

of audience it did back then. Audiences have changed. They're not as patient. They're not as smart.

Sheldon Patinkin, *Associate Producer*
I would not want to work on the SCTV reunion. I'd like to be around, but I would not like to work on it.

Patrick Whitley, *Producer*
John called them all into his luxurious office with a boardroom that would make most banks in Canada envious. I remember talking to them. They got on the speaker phone. It was like major flashback and all the dynamics started to come out. Someone said - I don't know if it was Dave or Rick - it was quite evident when it came time to order lunch: nobody could agree, so what was the point? I think once a year Andrew gets a call from Joe saying, "Uhhhh, Andrew, let's get SCTV back on the air." I think he still takes the call.

Paul Flaherty, *Writer*
You couldn't get all of those people together to do a show again. So much has happened. They've all grown so much as people. They all have so much power individually that for all of them to submerge themselves in the kind of corporate identity that we were able to create in the first show is impossible. They might get together to do one special. I'd love to do that. That'd be great!

Rick Moranis, *Writer/Performer*
I saw everybody at John's funeral. That was the SCTV reunion that finally happened that shouldn't have. In those days there were seven of us, and now there are seven lawyers, seven actors, seven business managers, seven agents. There are forty-nine people that have to agree before we can get together.

Above: *Marty, Gene, Paul Shaffer and Dave - original participants in the Friday Night Services - together again in 1984*

I have mixed feelings about a cast reunion. On one hand, I enjoy the people and appreciate their talent. But now that we've all aged and grown in different ways, we no longer know each other the way we used to. It took time for SCTV to hit its stride and time for people to get to know each other, even back then. How could we possibly do it now, having been apart for more than a decade? It was strange to come back even after the year between the third season and SCTV Network 90. Even back then there was a period of tentativeness when we walked cautiously around each other trying to figure out who did what and how to interact with this or that person. In order to mesh together and hit our stride the way we did on Network 90 we would have to work together again for some time. It could be rather embarrassing to put a show together which the audience and critics would inevitably compare with the old shows. They would probably say we'd lost it, that we no longer had what we once had.

I had lunch with Johnny Carson a couple of times in 1995-96.1 asked him why he didn't want to do another show, host a special or do a retrospective of "The Tonight Show." He said, "What have I got to gain? I don't need to be more famous. I don't need any more money. The only thing that will happen is people will say I should have quit while I was ahead." In a much smaller way this is true of SCTV. Even as I write this, Andrew Alexander is trying to mount a reunion show. I talked to Rick Moranis on the phone about it and he just laughed. He said the only way he would do a reunion show is if he could do it in the makeup of a ninety-nine-year-old man, looking back on his career from the brink of death. It was his way of saying no with a joke.

Andrew has licensed the SCTV library to NBC and the network is planning to run the show again. Maybe it's better just to let them rerun the shows as they were. Let sleeping dogs lie.

Rick Moranis, *Writer/Performer*
At the Vancouver Film Festival, they played some SCTV skits. It was the first time we'd actually heard it play in front of a crowd and get real laughs. Dave was so excited when we came off stage after the tribute was over. His eyes were shining and he said, we could tour with this. We could take this on tour and show the clips and do scenes on stage. We can tour Canada for sure. We'd say, Dave, Dave, snap out of it. I think he was reacting to the fact that he'd never had more fun or had a more productive work experience. What could be better?

I got a jolt in the arm when we did the Vancouver Film Festival tribute to SCTV in 1994.1 came off stage pumped up at how much fun it had been to put up some of the old things on a big screen and have the audience laugh and then to answer their questions. Harold made fun of me when I said we should take this show on the road. I definitely didn't mean I wanted to leave "Grace Under Fire" or give up my other TV projects or any of my film projects - things that are my major source of income - just so I could tour with SCTV. But it was a nice moment and I wanted it to last a little bit longer.

Joe Flaherty, *Writer/Performer*

I would love it. Mark this down. I would be the first in line. Tell me where and when.

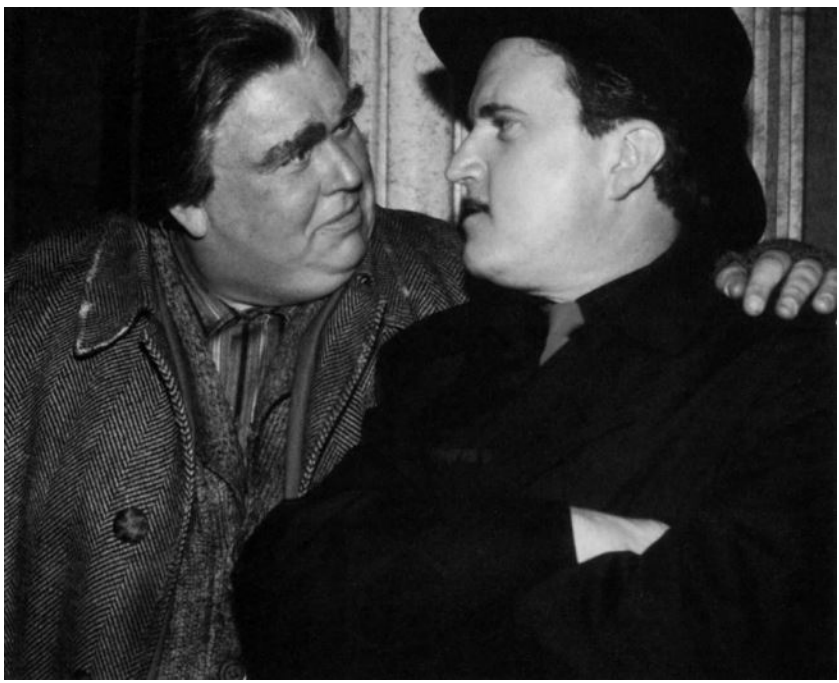
Tony Rosato, *Writer/Performer*
Part of my longing is to see SCTV come back together, not as a TV show, but as a film idea. I brought it up with Joe during the Geminis and he said, "Ah, good luck, Rosato. These guys, you couldn't get these fucking guys in a room on the same day. They're all on their own thing, making a shitload of money, and you'll never get 'em to do it."

Juul Haalmeyer, *Costume Designer*
I'd be the first person there. I think, however, emotionally, it would be far too hard to do it without John. And schedule-wise, with everybody being the big stars they all are now, I don't know if they could do it.

Beverley Schechtman, *Makeup Artist*
I'd be there with rollerskates. I'm an old lady now and I'd still go with rollerskates.

Memories of John Candy

There's a moment or two at the beginning of any sketch when the audience tries to figure out whether it likes you or not. Whenever I went out there with John, the audience was immediately with us because they instantly liked him. They gravitated to him. They looked at his big, warm, lovable, chubby face and thought, "We like you and trust you. Whatever that other guy with you is doing is okay with us because you're here." That was something we all felt working with John.



Above: *John and Dave on the set of the movie "Boris and Natasha"*

When NBC launched the ninety-minute show, we were in Edmonton, and we all wanted to see the show broadcast on

television. The plan was that we would go to the Carvery in the Four Seasons Hotel where we could eat and watch the show at the same time. There were the cast and writers, about fifteen of us all together. We got a long table in a little room. Not a private room, it was open to the rest of the restaurant. In the restaurant they had a woman playing a harp. We asked the manager if they could bring in a TV for us. He said, "Well, I don't know if you can do that."

John Candy said, "Dave, I want this to happen."

So, I got some hundred-dollar bills and gave it to the guy and said, "Make it happen."

The guy said, "I think I know where I can get a TV, Mr. Thomas."

He gets a TV and then says to me, "I feel so bad to tell you, Mr. Thomas - I'm perfectly willing to give you your money back - but we don't have cable."

"This is a big hotel. I'm sure maintenance has got cable somewhere." I gave him another couple of hundred dollars and said, "Just get some cable and make it happen."

I told Candy what had happened and he smiled. "Money talks," he said.

So they strung cable from a room down the hall all the way through the entrance of the restaurant and into the room where we were sitting so we could watch SCTV's premiere while we ate our expensive meal. Andrew Alexander had agreed to pay for the meal and John went on one of his kicks that Andrew was cheap and he was going to make him pay big time for this meal. John pulled the sommelier over and said, "You must have some wines in your cellar that aren't on the menu. Some very expensive, very old wines?"

The guy said, "Well, yes."

John said, "Bring up a couple bottles of those for us. We'd like to taste them." The meal was several thousand dollars and I had put it on my American Express card. Andrew nearly had a stroke when I gave him the bill.

As John became a bigger and bigger star, he increased the amount of his financial burden so that he ended up having no more money in his wallet than he ever had when he was making two hundred dollars a week on the Second City stage. In the mid-1980s, John bought a really lavish "cottage" in Lake Arrowhead, California. "Cottage" is an Ontario term. This was a mansion. It was three storeys high, with an elevator, and sat on a nice lakefront lot in Lake Arrowhead. I went up there with my wife and kids to visit John and

Rose and their kids. We went out on the deck for a walk and John was pointing to the houses on either side of him. They weren't especially close to his house but he said he wanted to buy both of them so he wouldn’t have people staring at him. John did this a lot. He wouldn’t just buy one house, he’d buy both adjoining properties and give himself a real ranchero. We talked about how similar Lake Arrowhead was to northern Ontario and I think that’s why he bought it. He really missed Ontario. He loved going up north in Ontario. He loved the lakes and the pine trees. He was a real Canadian boy and missed Canada.

Above: *John*

Later, John told me why he finally decided to sell the place on Lake Arrowhead. He had planned a fabulous Christmas for the family there. He bought a tree and had the whole house decorated by his people. He bought all the presents for the kids and Rose loaded everything in his car and he drove it to the lake. Lake Arrowhead was ready for Christmas. But just before Christmas John's kids got sick. Rose told John she didn't think it was a good

idea for them to go up to Lake Arrowhead. So, there was John — it was too late to go Christmas shopping a second time, but the kids were going to be staying in L.A. for Christmas and all their presents were up at Lake Arrowhead. John drove all night, Christmas Eve, up to Lake Arrowhead and back. It's a six-hour round trip. He took a couple of friends with him and made it a "road trip." John got home at about five Christmas morning and hurried to get the presents under the tree just before the kids woke up. He really was Santa that year. I laughed when John told me that story because I just knew, in one way or another, this sort of thing had happened to John a lot.

He had a really lavish office on San Vicente in Brentwood, California. He had a huge bar imported from a favourite watering hole in Chicago. He had his own recording studio for his radio show and a large boardroom in the back. Typically, the pattern would be that John would hire people to work in his office and sometimes you'd go in there and it would be like Macy's on Christmas Eve. At other times you'd go in and no one would be there. You'd say, "John, where is everybody?"

He'd say, "I fired them all. Those leeches. They were bleeding me dry. I had no production and nothing happening and I just can't afford them." He went from one extreme to another. It was part of his charm and part of why I loved him. He was constantly torn between giving people jobs and helping them, then, later on, resenting them for taking his money. He was a real conflicted humanitarian.

I went Christmas shopping with him once when we were on the stage show together in Toronto. John would see things he wanted to buy as gifts for people even when he didn't have enough money. He wanted to buy something for his aunt so he said, "Dave, loan me eighty-five dollars." At that time eighty-five dollars was a lot of money, but if you didn't give it to John, he would get mad at you and accuse you of being cheap. So I gave him the money.

In later years he would say, "You want to go Christmas shopping, Dave?"

I'd say, "No, no, I don't want to go Christmas shopping," because I knew I'd drop a few bucks in the process.

I did go Christmas shopping with him once after he became a millionaire and was living in Brentwood, about three years before he died. I met John with Marty Short and, I think, Eugene Levy for lunch on Christmas Eve. We had a great visit. The plan was we were

going to go shopping, but I think we only went to one store. We then went back to John's office and had some eggnog.

Del Close, *Second City Stage Director*
John Candy came to audition for Second City stage. He was nineteen. He came in and did it and I was just so taken with one of his characters. He played a gay boxer. He was effeminate but, at the same time, a powerful monster. I thought this was one of those cognitive-dissonance choices. It's not just a limp-wristed boxer: it's like an effeminate homosexual who happens to make his living in the ring beating people unconscious. I thought, this was a brilliant choice and it was playing quite well. I said, "I want that guy. That guy's got it." I just had this feeling about him.
I kept bothering Bernie all day. "I want that fat guy. I want that fat kid."
He said, "Well, we don't have any more room for him in the company in Toronto."
"But you've got to hire this fat kid. I know that it's a big loss if we don't hire him."
Finally, Bernie almost lost his temper. He said, "Well, if you want him that badly, you take him to Chicago."
I said, "All right, you're on."
So, we packed up a very young John Candy and brought him down to Chicago where he was in a completely alien environment. He was really rather outclassed by the other members of the company and he was not all that great. He was okay. He by no means disgraced himself, but he was this fish out of water. Gradually he became John Candy. John in SCTV was like the heart and soul of it.

Above: *John as Divine*

Joe Flaherty, *Writer/Performer*
John came a long way. He showed the most improvement of any of us. I think we started at a certain level and everybody got better, but John was remarkable. The more confident he got, the more things he would try. He pretty much knew what he could do as a performer. As an actor, the bottom line of his acting was his believability. If you believe the character that somebody is doing and they're not making you laugh, at least for a comic actor, John just started mastering it. John was never phony, though. John would do something and get slammed for it. Good or bad, they'd slam him and compare it to SCTV. John would be on the phone the next night. "Well, do you think we could get the group together again?"
John was so much fun to work with. We would have contests. "Ah, yeah, you think you're going to steal this

scene? Try this." Or I'd try to get him to flub his lines. That would really get him uptight and we'd make wagers. I'd say, "I'm betting John can't get through this scene. How much do you want to bet on this take?" He'd hear about it and say, "All right. I'll show you."

Bob Dolman, *Writer*

John said to me once, "The problem with the sketch we're doing is this office. Come up to my place."

I drove up to this place in Newmarket and he says, "We're going to write all day long." Then he said, "We're going to start in a minute. I got this guy who's putting in a ditch." I looked out and there's a guy digging a ditch. John comes back in and says, "We're going to write but we're going to have to stop soon because they're delivering a satellite dish."

We started for about two minutes then this big truck came and delivered this satellite dish. John says, "While they're putting in a satellite dish, Bob, I'm going to show you something I don't show very many people. Come with me."

I said, "When are we going to write the sketch?"

He says, "This is more important. Come with me."

He took me over to his barn and opened the doors. It was like a Spielberg moment. The light was coming through, the dust all lifted up and I looked through the dust and saw this lineup of cars. I said, "What is it, John?"

He says, "Every car I've ever owned since I was sixteen years old is in this barn. Isn't it amazing? I've never given away a car."

I said, "That's great. Can we go write?"

"Yes, we can go write." Then he says, "You know what? I just got trout put in my lake and I want you to catch one."

I said, "When are we going to write the sketch?"

He said, "When you catch a trout."

I went down and got a fishing rod and started fishing for the trout. I waited for hours but no trout would bite. He says, "We're not doing anything until you catch a trout. You got to catch a trout and initiate this new pond."

I was fishing and fishing. Finally, I said to John, "John, I've

got to go home to my kids. We haven't written a thing."
He says, "Did you catch a trout yet?"
I said, "No."
He says, "Why can't you catch a trout? I can catch a trout in five minutes." He then takes this bucket with food in it, trout food. He throws it in the water and a hundred trout come out. I still can't catch a trout.
I said, "John, I really gotta go."
Then he puts his hand on my hands and I catch a trout right away. He pulled it out and put it in the bucket and said, "Go home." We never wrote a word.

Harold Ramis, *Writer/Performer*
So much of our friendship at the time was expressed in the work we did. I developed this great love for the guy and his talent. He was also kind and generous both as a person and a performer. He had tremendous range. I admired him so much, but the anecdotes I have I wouldn't want my kids to read.

Paul Flaherty, *Writer*
I'll never forget when he went out on that Christmas Eve in Edmonton. It actually wasn't Christmas Eve, but it was a frigid night in Edmonton. It was probably forty-four below. John went out in that freezing weather fortified by a couple of gallons of cognac. He did what I thought was the best work I'd ever seen him do. That soliloquy was just phenomenal. I'll never, as long as I live, forget that. It was how well he did it out there on his own with a little tiny crew, freezing. Flawless. To this day when I see it, I'm still shocked at how smart it was. That he was able to do it without getting frostbite was also amazing.

John Blanchard, *Director*
He had to go out in forty-below weather in Edmonton to do Johnny LaRue's Christmas crane. It was about two pages of dialogue with him lying in the snow. He was about to get

his Christmas crane. You'd have to watch the scene. He didn't complain. He couldn't put on a parka. They had some silks for him, which are long underwear. He had LaRue's smoking jacket on and slacks in this forty-below weather at midnight. They had blocked the shot. He came out of where he had to come out, hit his mark, fell into the snow and did an incredible performance without batting an eye. He never complained about the cold. I think they did another take and they used the first one.

Andrew Alexander, *Executive Producer*
John got angry at me. This was when John and I had a chance to talk about what was really upsetting me. It goes way back to the very first season when they were all Favoured Nations except, I believe, Dave was getting a little more money for writing. John wasn't. From that point on it became clear to John's agents and managers that he would have a different deal, and he did. I think Dave was only making about five dollars more for his writing. John had limos and things like that. Then there was the day we were serving Swiss Chalet to the crew and shooting at Global: John was very upset that we were serving Swiss Chalet to the crew and put his fist through the wall. He got pretty pissed off at me. Eventually, John became a big fan of Swiss Chalet. I think he served it on some movie shoot he did. It takes good ideas time to come to the surface, but I remember he was pretty upset about it at the time.

I remember the day John punched that hole in the wall at Global. I remember taking a Magic Marker and doing a pretty artistic frame around the hole in the wall and getting John to autograph it. No one at Global patched it for years. It was funny the way everybody treated it as a memorialized moment. A framed memorial to John's rage.

Patrick Whitley, *Producer*
We were shooting late at night at Global when we delivered Swiss Chalet. John went ballistic and said, "Ah,

fuck. An executive producer owns a goddamn restaurant and he’s giving the crew Swiss Chalet." He went into his dressing room and put his fist through the wallboard. He didn't hit a stud because he would have broken his hand, but that was John. I guess at that time, the Favoured Nations deal came into place where everybody got paid the same, except John. We made jokes about it: "Oh, here comes the Brink's truck with Johnny’s per diem for the week." Everybody would pick up their little envelope and John would leave with a wheelbarrow.

Bernard Sahlins, *Executive Producer*
John was playing an overweight Elvis Presley. The joke was that he was crashing through the stage because he was so heavy and it took us all day to shoot it. As we finished it and finally got what was really a painfully difficult scene, we heard that the King - Elvis - had died. We scrapped that scene. The look on John’s face was this mixture of compassion, grief, and chagrin.

Above: *John as Divine*

Beverley Schechtman, *Makeup Artist*
One day he came to me and said, "I want to play this

character and I want you to paint a snake on my face. I'm going to be Harry with the snake on his face." I am petrified of snakes. I can't even look at a picture of a snake. He sent me books with pictures of snakes in them. I designed a snake on his face and every time he did it, he would have me sign it "Schecky '81" or "Schecky '82." That was adorable. He was a good sport.

Juul Haalmeyer, *Costume Designer*
I had known John for a long time prior to SCTV. I had such empathy when he was doing Divine as Peter Pan. 1 had to put him in that harness and he had to fly through the window. It was so painful for him. They had a special harness person there, but it was such a painful experience. He wanted to do it for the comedic effect. 1 thought, what a man. Whatever the cost and it didn't matter if it hurts like you've never been hurt before, all for the comedic effect.

Rick Moranis, *Writer/Performer*
We were shooting a Merv and I needed John in the last shot. It was getting close to one o'clock in the morning. I felt terrible that it was dragging on. I went to John's dressing room to apologize and thank him for hanging in. I knocked on the door and heard, "Come on in." John always had the big dressing room. In the middle of the dressing room was the biggest turkey I ever saw. Roast turkey. There was great music playing. The light was not fluorescent dressing-room lighting; John had brought in his own lighting. Suddenly I felt like I was walking into the sitting room of a king or something. John called me Ricky. My name had been Ricky in the early years. When I got into radio, I called myself Rick. However, everyone in Toronto that knew me as a kid always called me Ricky and John somehow knew that's what he should call me.
"Ricky, come in," he said. He stood up and started carving some turkey for me. He said, "How's it going?"
I said, "It's going great, it's going to be great. I'm really sorry..."

He says, "Shut up and have some turkey." He knew why I was there. He knew how to be so gracious, welcoming me into his little lair, and sharing his comfort with me. He sympathized with my sympathy for him. He was so grand in that way. That kind of warmth is rare. I really loved John.

Tony Rosato, *Writer/Performer*
John found me the apartment I lived in, which was probably the best place I had lived in three years. It was across the street from his place. He looked out for me all the way through my time with SCTV and SNL. At a time when I was broke and had no where to turn, I called John to borrow money. It took about an hour and a half for the cheque to arrive in a cab. He said, "Take my money, take my advice."
So, I went over to dinner and he said, "You're going home."
"No, John, it's just starting to happen here."
"No, you're going home. You've got to regroup." Los Angeles had been eating me up.

Sheldon Patinkin, *Associate Producer*
I weighed 225 pounds when I moved back to Chicago because John and Rosie were going to move into my house when I left. They left their apartment two months early and lived with me for two months. I ate like John for two months. He was, next to my father, the nicest person I've ever known.

Martin Short, *Writer/Performer*
John Candy had a particular take that was so funny, that kind of mock rage that made him so smart and so satiric. John used to like to pick me up and throw me around because he liked the physicality, that I was so light and he was so big. But one night something happened. He tossed me and broke one of my ribs. It was before I was in SCTV, when I was performing in cabaret theatre. I went out that night and was doing "Harry's Back in Town" and I walked

on stage. I couldn't hit a note. When I expanded my lungs like that, I realized my ribs were broken. How did I let John Candy **Break** my ribs? I don't know!

Above: *John and Dave on the "Dave Thomas Show," CBS, 1990*

Doug Steckler, *Writer*

It’s been a hard bill for me to watch John since he died. I’m still grieving. There's great comfort in knowing that I can watch the tapes and know that they’re there, they’re not going to go away.

In March 1982, I was sitting with Rick in Don Novello’s little fishbowl office adjacent to the big writing room. The phone rang. It was Bernie Brillstein for Don. Don took the call and asked Rick and me to leave. A few moments later, Novello came into our office and told us that they had found John Belushi dead in a hotel room on Sunset Boulevard. We were completely floored. I didn't particularly like Belushi, but I knew him. We had spoken to him that week - he was going to be a guest on SCTV. We were brainstorming one bit where Belushi was going to play a circus geek and another where he was going to play Napoleon. We were working out who was to write these pieces and how we would integrate them into the show. Now he was dead.

Above: *John as Mayor Tommy Shanks*

I remember going into the big conference room where John Candy was sitting and telling him the news. John just went nuts. He started crying, saying, "Oh no, oh no, it’s starting." Up to that time, we had all been like bad kids. We saw ourselves as the young

generation of comedy. Suddenly, one of us was dead. I think John saw Belushi's death as a kind of warning. He had to be taken home that day in a limousine from the writing offices because he was so distraught. A couple of us remarked that it seemed as if John was grieving for himself. It was as if he saw in his mind's eye that this was a road on which he was travelling and Belushi had just beaten him to the end.

I was pretty close with John until he died. We would talk on the phone a lot and I'd say for twenty-five to twenty-eight minutes of a half-hour conversation John and I would just clown around, doing characters and voices, trying to make each other laugh. In the last two or three minutes, we'd say, "How's the movie going, what are you doing? Good, fine, goodbye." After John died I refused to take his name out of my Rolodex. I see it whenever I skip through. John's spot in my little electronic Rolodex was four electronic pages long, and included all his numbers everywhere in the universe, all the places where he would hang out. Because he was away so often on films, I'm used to his long absences, and I fully expect him to phone me still. It's like he's still here. If you can consider thinking about someone the same as keeping in touch with them, then I'm still close to John. I think about him every day.

The Chapman Nike Crane

John McAndrew wrote this scene with John. His memory of it is especially lucid, probably because he had such a personal stake in it.

The Christmas 1981 show was to end a cycle of writing and filming in Edmonton. The major component of the show was to be a "party" hosted by Guy Caballero and featuring as many of the regulars as hair, makeup, and costumes could turn out in one day. The producers were happy because, as usual, we were way over budget and they could shoot the party with a couple of handhelds for about a dollar ninety-eight. I think they even rented a Steadi-Cam for the occasion. I told Marc Giacomelli, a producer on the show, that I had an idea about LaRue being punched by Caballero for something he had done. He'd be banished from the party and would wander around the streets drunk with a camera crew on Christmas Eve. John heard about the idea and I was asked to come to his house one night in early December to write it with him.

Above: *The Chapman Nike Crane*

Over a bowl of popcorn and a bottle of impudent Kelowna Sauvignon, we talked about the idea. I said, "At Christmas, it's always nice to rediscover the story of Bethlehem by having someone broken and huddled in the cold and the dark touched by the child Jesus or someone like Him. We can feel there's hope for our lives and that we can change them, or at least move south."

John nodded sagely and then added, "Plus, Andrew will freak if we do it on location, at night." At that time, it was rumoured he and John were in what they call "contractual difficulties." I always had the feeling Andrew lived in terror of John's next idea - that it might **Break** him. John continued, "We'll do a tracking shot. They'll have to buy out the whole street. One with a restaurant - they'll have to buy it out for the night so we can stay warm." A great peace seemed to settle over the room.

We agreed that Santa should appear to Johnny LaRue and give him something. Something that LaRue wanted more than anything else in the world. "A Chapman Nike crane," said John, quietly, almost reverently. I choked.

Earlier in the season, LaRue had produced a parody of Chinatown called "Polynesia Town," and in the finale there was this enormous pan back on a crane, just like in Polanski's movie. When Andrew got the bill for the crane he had gone into conniptions. It was a Chapman Nike and apparently the only one in Western Canada. At the time, you had to hire it out of Calgary and wherever it went it had its own flatbed truck and operator. The word came down to the writers, "no more crane shots!" It became a running joke on the show. Caballero strips LaRue of his parking spot, his dressing room, and his movie of the week because of "that crane shot." When Dave Thomas, as the Elephant Man tags along on the tour of the SCTV Melonville studios, he keeps asking, "Is that a Chapman Nike crane?"

When John said it, I saw myself out of work and on the next plane back to Toronto. "They won't do it," I said.

"They'll have to," said John. "It's what Santa gives him."

"But they'll just rent a cherry-picker," I said, "and strap some guy onto it with a hand-held."

"Not if it's in the shot," said John, smiling beatifically, "with chaser-lights all over it." So, we wrote it up.

The next day I handed it into typing. Not a peep. I thought it had gone directly into the garbage can and would hear no more about it. Then about a week later I heard John Bell, one of the directors, was cranking up the second unit, that they were scouting streets over in the residential section of Edmonton. I was afraid to ask what it was for. Three days later I was given a map and told to show up at a certain location at ten o'clock that night.

When I got there, I saw one side of the street was lit up, arc after

arc, shop after shop, with a restaurant at the end. On the other side of the street people looked out of their house windows or stood shivering in sweaters on their porches, as if some sort of accident had happened. I climbed into John's Winnebago to run his lines with him. As I hit the top step, I looked down the street past the shops and the arcs and there, in the distance, looking like a great black oil derrick, stood what looked an awful lot like a Chapman Nike crane. It was Christmas after all.

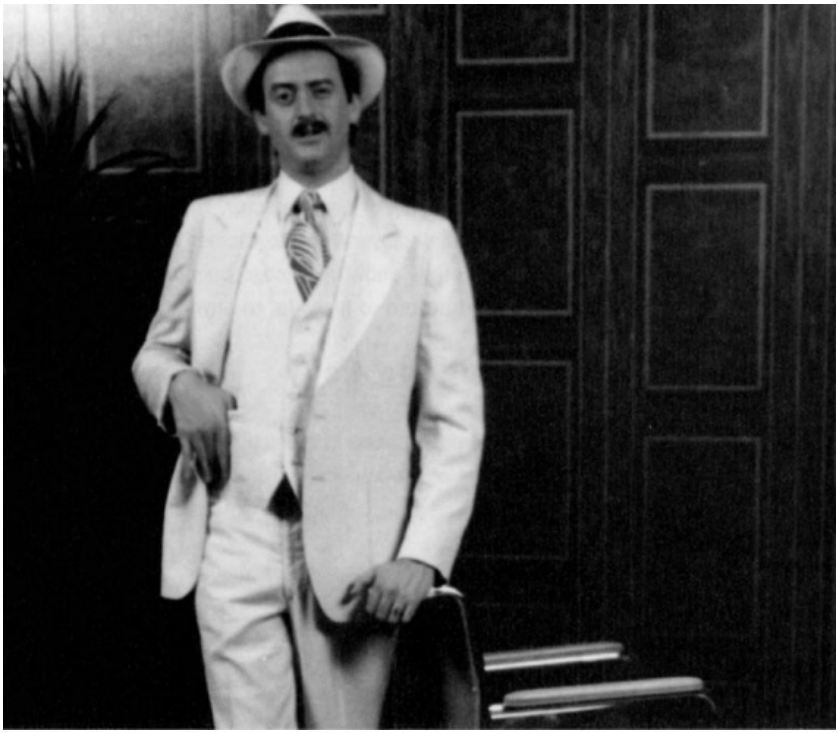
By six o'clock the next morning, I couldn't keep my eyes open. I went back to the hotel and left John, fresh as a daisy, waiting as the crew scrambled to get the last shot of LaRue in the foreground and the great crane rising beyond and above him. They were hurrying to get it before the sun rose. In Edmonton, at that time of year, I think that's around ten-thirty. If you ever see the shot, it was worth it.

A couple of years later I read in a magazine or newspaper somewhere that the writer had it on good authority that John Candy improvised the entire monologue. At first I was shocked, but then, as I thought about it, I felt great. It meant John and I had done our jobs as writers and, more importantly, as an actor he just let it spew out of him. Johnny LaRue, the blubbering braggart, weeping, raging, and making angels in the snow. In the depth of winter and despair, touched and transfigured by something which, as they say, "only happens in the movies."

The Way They Saw Us

We all had our opinions about one another. Here's what some of the people who worked with us all had to say about us. Of course, most of these people remember us the way we were, not the way we are today. And many of them comment on us through our characters. But, in some ways, back then and now, we were our characters.

Joe Flaherty



Above: *Caballero could walk - the wheelchair was for respect*

John McAndrew, *Writer*
The whole show starts with Joe when he was growing up watching black-and-white TV in Pittsburgh, watching show-biz frauds believing their own hype, taking themselves seriously. I think that was the show's thrill from the very beginning, calling celebrities on it, their excesses, their pomposity. The perfect venue was "The Sammy Maudlin Show," with Joe doing that slimy Rat Pack patter, William B. Williams just oozing obsequiousness and Bobby Bittman guesting as a comic.

Above: *Billy Sol Hurok (John) and Big Jim McBob (Joe)*

Doug Steckler, *Writer*
Given Joe Flaherty's long-standing association with Second City and his seniority, it was no accident that he played Guy Caballero, the owner of the station. If people were looking for a decision to be made, and Dave wasn't making it, then they would go to Joe.

Bernard Sahlins, *Executive Producer*

Joe Flaherty, in terms of sheer acting ability, was the most under-appreciated of all of the SCTV people. Joe was the consummate hider in the role. He didn't reveal his personal vulnerability in the parts he played. He became the character. He had a remarkable vein of humour that came from a different place. It came from a kind of internalization and observation and the fact that he's Italian. His name's Flaherty, but he's Italian. Italians will make the most elaborate construct of white suffering. Long after anybody else would blow up, Joe was holding it inside. He'd be seething but he wouldn't express it because it wasn't part of his character. Then he'd do it in some strange way. When the baseball player Roberto Clemente died, Joe flew down to Puerto Rico. He left the stage show in Chicago because he wanted to be near his hero. He never said a word to his wife, to anybody. He just left.

Eugene Levy

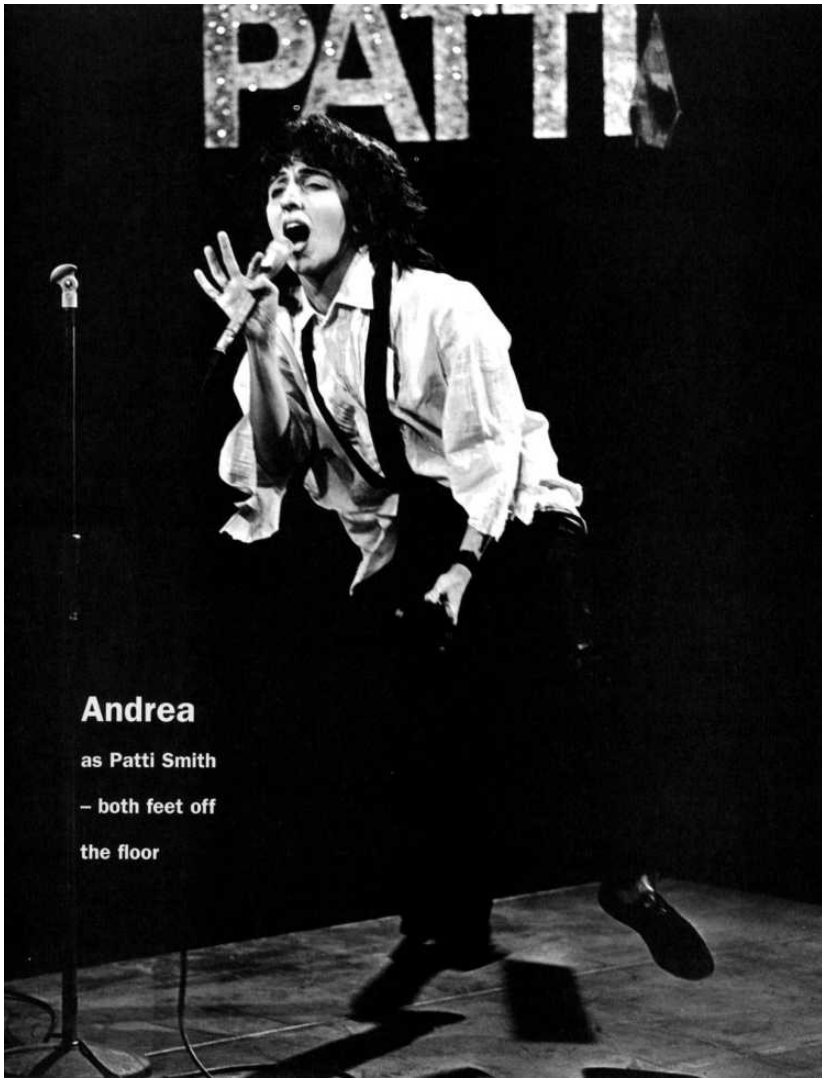
Above: *Gene as Earl Camembert*

John McAndrew, *Writer*
Eugene started in musicals and he always had that kind of style. He wrote the best of the musical parodies on the show, "Five Neat Guys." That awful folksinging group. Whenever you had an idea for a musical thing you could take it to him. "Al Peck's Dry Cleaners," "Used Fruit," "Cars with Stories Behind Them," "White Scat Singers." Gene had a hand in all of them.

Sheldon Patinkin, *Associate Producer*
Eugene's timing, which is impeccable, requires a kind of writing that hardly anybody but Eugene could do. He ended up doing a lot of writing for himself. Eugene's probably the most serious of them all and the least tolerant of the foibles of others.

Bernard Sahlins, *Executive Producer*
Eugene was in a world by himself. A world that was maybe a second slower than everybody else's. Things would tend to be a little longer, his beat a little slower. A very funny, talented man, but his humour came out of introspection. There are certain comedians who, if you go to the gym with them, they'll sit in the locker room and watch the other people. They're just collecting behaviour things. Eugene's like that. Eugene mines the world for its foibles.

Andrea Martin



Above: *Andrea as Patti Smith - both feet off the floor*

John McAndrew, *Writer*
Andrea trained as a mime. Whenever she starts to do somebody, the first thing you notice is her shoulders are going somewhere. I have two favourite images of her. One is as May Madlock on "The Days of the Week" walking around on top of the living-room furniture with a noose

around her neck, attempting suicide. The other is the same self-pitying, "caring," neurotic May with a bottle of wine in her hand saying to Dave Thomas [in his G. Gordon Liddy mode], "Can I get you something?"

Sheldon Patinkin, *Associate Producer*
John and Andrea were the clowns. No matter what they were playing, you always knew it was them. They had the personalities that shone through whoever they were playing. They aren't really character comedians or character actors like the others are, they're clowns. Women clowns have a tougher sell than male clowns do. Male clowns, when they're as good as John, get noticed real fast.

Bernard Sahlins, *Executive Producer*
John and Andrea are the people who are talked about the most. Their vulnerabilities were right out there. They showed their weaknesses rather than hide behind their roles. They were like little lap dogs saying, "Love me," and you did because they were talented and funny. They were the most openly insecure of the cast. To this day, Andrea is a worrywart of immense proportions. She always complains about not having enough material and then wows us with whatever she does. An incredible performer.

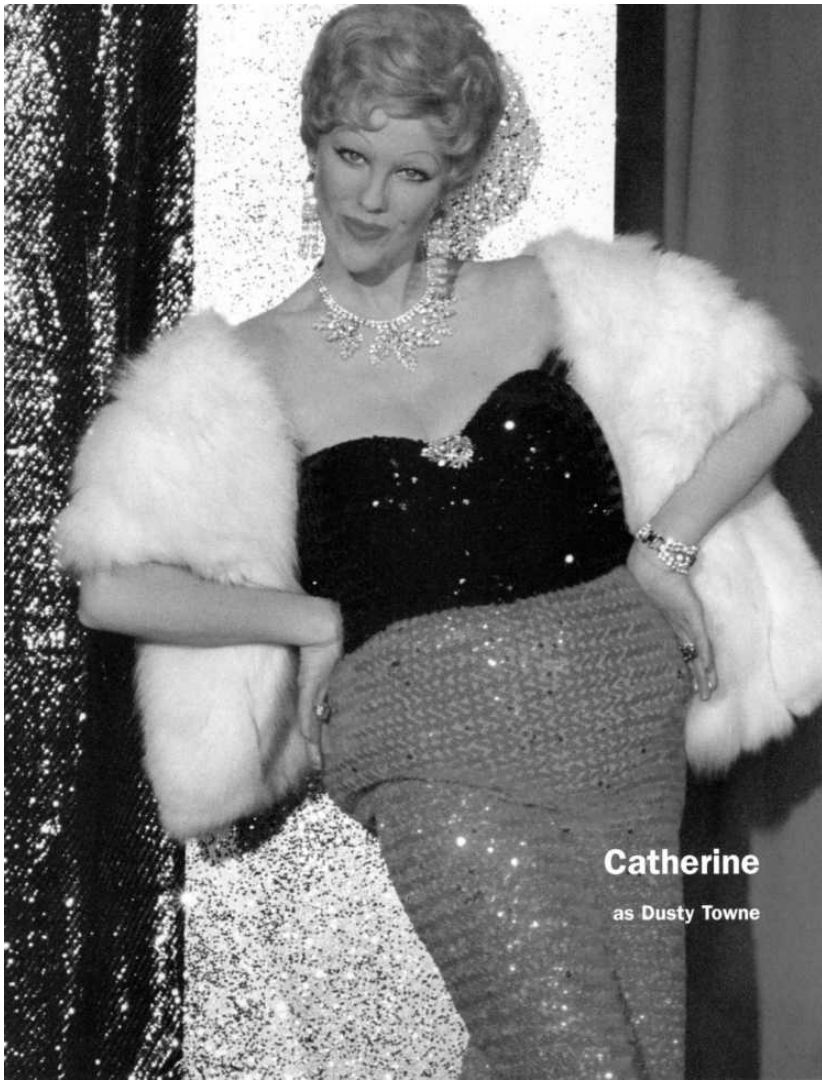
Rick Moranis

Above: *Bev Schechtman making up Rick as George Carlin*

John McAndrew, *Writer*
Rick's pieces are multi-level, multi-reference. He did a parody of Spielberg's *Close Encounters: The Special Edition* by starting on Merv Griffin's talk-show set and then moving through full frequency light to a Kubrick *2001* set with Orson Welles and the HAL 2000. HAL is still paranoid and he's also pissed he wasn't offered *Barry Lyndon*. Meanwhile, Merv is cooing away, "Ooh, we'll be right back." Welles is there because of *War of the Worlds*, I think. Somehow that's actually the voice of Douglas Rain reprising his HAL. Watching Rick work is like watching a diamond roll across dark cloth.

Paul Flaherty, *Writer*
Rick was just so fast. He wrote fast. His characters talked fast. You had to be on your toes to keep up with him. Dicky and I wrote a lot of pieces with Rick and it was fun. He could make me laugh because he had this uncanny ability to nail an impersonation with some element from the person's character we all recognized but had never put into words.

Catherine O'Hara



Above: *Catherine as Dusty Towne*

John McAndrew, *Writer*
Every one of Catherine's characters is a feminist statement, if you can stop laughing long enough to think about it. She specializes in neurotic victims one puff of wind away from a **Break**down. Except for Lola Heatherton, who had hers in the birth canal. She always did the oddest

celebrities - Dusty Towne, the old, filthy record singer. She also wanted to parody the kids who host children's television programs. She wanted to get them for the same reason every kid who watches them wants to get them - jealousy.

Paul Flaherty, *Writer*
It was always hard for us to write with Catherine and I don't know why. Catherine wrote the best stuff when she did it by herself. She understood her characters so well that it was hard for us to participate in the process. She knew where she was going. That's not to say that we didn't write successfully together. We did. We would write things that were Lola pieces with her, but never as good as the stuff she wrote for herself.

Sheldon Patinkin, *Associate Producer*
About halfway through the run of the first thirteen in Toronto, Andrea came into the studio one day laughing. Her neighbour had stopped her on the street to tell her how much she loved the show and how much she loved Andrea and the other three women on the show. The other three women were all Catherine. Catherine was struggling for recognition but, instead of going the Andrea way, which only Andrea could do, she just developed more and more characters.

Harold Ramis

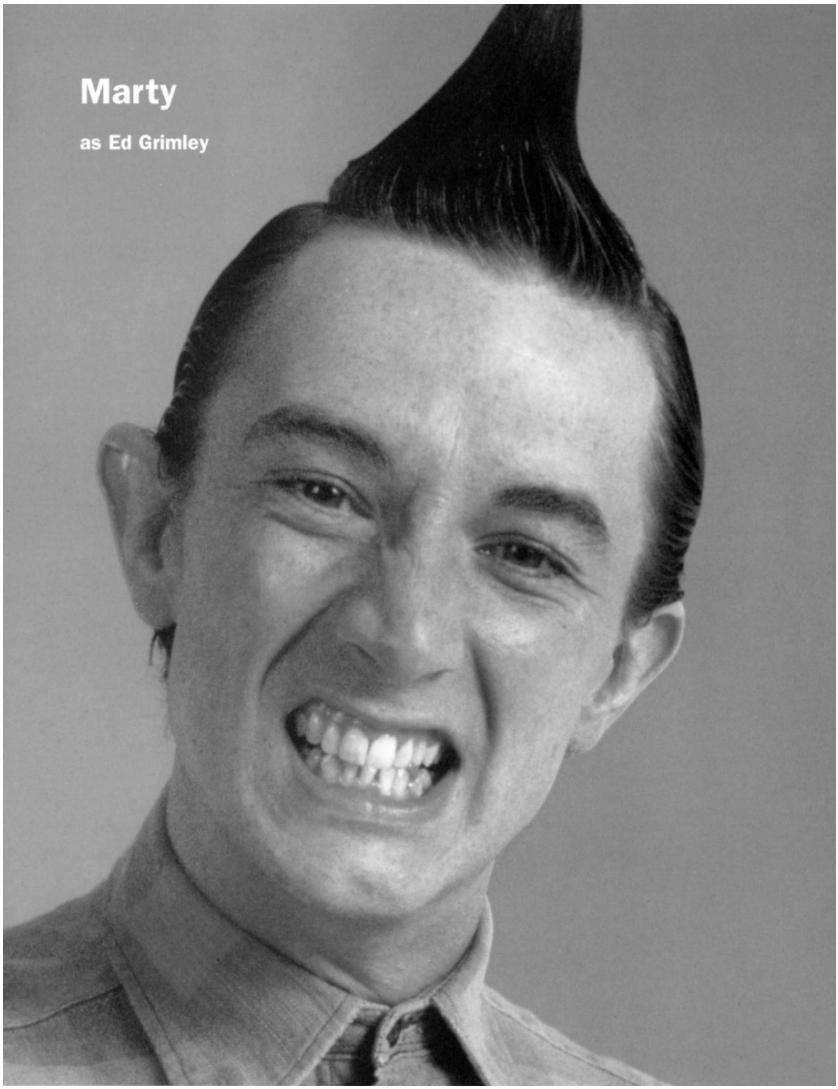
Above: *Harold Ramis*

Sheldon Patinkin, *Associate Producer*
Harold made a big difference, not so much as a performer, although he was very funny in several of his characters, but through his instinct for what would work. Harold hated himself as a performer in those days. He thought he was just the worst conceivable performer on the show. He felt inept compared to some of the others. He was, however, a terrific person to spend time with.

Bernard Sahlins, *Executive Producer*
Harold is not the world's greatest actor, but for sheer writing talent and as an all-around nice guy, there's no one

like him.

Martin Short



Above: *Marty as Ed Grimley*

Joe Flaherty, ***Writer/Performer***

No two ways about it, Marty saved our bacon in that Cinemax run. He just came in with all that energy and drive. I think it gave us all kind of a second wind.

John McAndrew, *Writer*
Whenever I talk about Martin Short, I know I'm going to have to deal with the subject of Jackie Rogers, Jr. Whenever people say to me, "When Jackie Rogers comes on I have to leave the room," or, "He makes the children cry," I say, "Yes, there is something extreme, even repulsive about the creation."

Dave Thomas

Above: *Dave as Randy Newman*

John McAndrew, *Writer*
Dave is an impatient guy. He couldn't stand doing anything twice. He was never comfortable playing with the back-stage reality - the sitcom he called it. Maybe he has a higher opinion of the term now, but I doubt it. From the

very beginning of the NBC cycles, when I first joined up, he was talking about parodying international television. I think everybody yawned.

Andrew Alexander, *Executive Producer*
Dave was probably the most direct. That's Dave's nature, to be sort of in-your-face and straight at you. Dave and Rick could probably display the most anger if things weren't going the way they wanted. The rest [of the cast] were a pretty harmonious bunch. Most of the time there weren't a lot of raised voices.

We had our differences like every family does. But, also like a family, we had a loyalty to the group so that if anyone from the outside ever criticized one of us, we would be on them like a pack of wolves.

Above: *Andrea as Libby Wolfson*

Now

We're all older now. The manic forces that were driving us in those days are gone. Andrea put it well. "Honey," she said, "I know what it is with us. We're family. We don't see everything eye to eye, but we'll be there for the funerals and the weddings. Am I right?"

I said, "You're right, honey. We are family."

And I do think of her as family. Now, I'm dying to see her one-woman show. She has won Emmys, Geminis, Ace Awards, but two years ago she won a Tony on Broadway and I think that is probably the recognition she values most. I believe Andrea will star in a TV series before the decade is out but the lights of the Great White Way in New York will always be calling her.

Above: *Catherine and Andrea fooling around*

Unlike Andrea, who approached all her work at SCTV as a performer, Catherine usually presented her ideas as a writer. She

would think of the idea first and the character she was going to play second. Now she's a successful actress, going from production to production, as far as I know, not writing at all. She's married to a very successful production designer, Bo Welch, and they have a little baby boy. I talk to her on the phone three or four times a year and every time I call her she tells me she was just thinking about me. She's still a kind person, trying to make everyone feel good.

Catherine O'Hara, *Writer/Performer*
When I first left SCTV I went out on auditions for other things. My first instinct was, no matter how great the script might be, I wouldn't do it. I didn't make it up so it's not my line so, no, I'm not saying it. I felt that if it didn't come from my head it couldn't be right. And now every time I'm offered series work, I think, I can't do it unless I have the same creative control I had. I feel like I did a series and I did the best kind of series because I was surrounded by people I respected and I had creative control.

Rick lives in New York with his two kids. He is a very private person, more of a father than an actor, preferring to spend time at home rather than skip off to do some film. Nevertheless he has an impressive string of blockbuster features on his resume, which proves, among other things, that Rick has an eye for a good script. I talk to Rick a lot and I get the sense that he may embark on another career sometime soon. He is a multi-talented man, very smart, funny, and capable of wearing any of the show-business hats with equal confidence. But he's also a terrific businessman and an artist, so he may ultimately step right out of show business into something else. I hope, one day, we do something together again, even if it's to launch a new line of bathing suits.

Rick Moranis, *Writer/Performer*
A film shoot is three months and the final product is ninety minutes. Three months is a lot longer than ninety minutes. I hope the ninety minutes works, but the three months has got to work. It's got to be pleasant and challenging and rewarding and it's got to be in a location that's close to a good hospital.

Marty's movie career has taken off. It's about time. He's really paid his dues and deserves a solid hit. It's funny, people I talk to consider Marty a big success. But this business uses the Daily Variety yardstick - it's not enough to be working, you have to be in a hit.

Marty is tireless in his love for show business and has the same excitement for it today as he did when I started out with him twenty-five years ago. He loves the social aspect of the business and his Christmas parties are like the Oscars -Steven Spielberg, Tom Hanks, Steve Martin, Chevy Chase, Goldie Hawn, Kurt Russell, Nora Ephron, Larry Kasdan, Sally Field - all of these celebrities and more crowd his living room singing Christmas carols. And they attend because they worked with Marty on some show or other and they love him. Marty deserves to be a much bigger star than he is now, but time will rectify that.

Above: *Left to Right: Dave (seated), Joe, Andrea (seated), John, Catherine (seated) and Gene.*

Harold is a one-man comedy factory. Of anyone in the SCTV or SNL camps, he has generated the most box-office revenues with the movies he has written, directed, or produced. Occasionally, Harold will experiment in risky areas, as he did with Groundhog Day. Sci-fi

buffs have frequently told me that Harold really broke ground with that movie, crossing the genres of comedy and science fiction. And then to top it off, it did well at the box office. It takes a unique combination of talent and courage to pull something like that off. I'm sure he has other surprises up his sleeve.

Harold Ramis, *Writer/Performer*
My first couple of movies were pretty good. They were fun because I was working with Doug Kenney and Chris Miller. Then on Caddyshack I got to work with Brian and Bill Murray and Doug again. Then Stripes came along soon after that. We had a lot of fun on Stripes, with Bill and John and some of the other guys in our platoon. To some extent, it was part of our whole background. That family feeling continued with Ghostbusters. Dan Aykroyd came back into the mix, and Bill and Rick, so I've always had a lot of fun doing this. I have always tried to work only with people I like in situations I like.

I don't see much of Gene because he Eves in Toronto and he's not good with the phone. When we talk it's because I call him. But when we do, we have some laughs. Every once in a while Paul Shaffer, Marty, Gene, and I meet and go to Vegas to, as Paul describes it, "swing." But the old Vegas of the Rat Pack is gone and our ability to "swing" diminishes each year as our joints get creakier and more and more of the old casinos like the Sands get replaced by theme parks.

I see Joe every once in a while. He's more eccentric than ever. But we always jump in right where we left off, as good friends. We have "almost" worked together recently on a couple of projects, which indicates to me that sometime soon we probably will work together again on something.

Joe Flaherty, *Writer/Performer*
I did a movie this year and I play a role on the Louis Anderson show. It's not even a regular, it's a semi-recurring role, but it's funny and it's got funny people in it. Louis is always talking about SCTV because he loved it so much.

I don't see myself doing sketch comedy now: I'm in a sitcom. I've written for this sitcom. I understand the form and how to write it. In addition to working for "Grace Under Fire," I have a production company called Maple Palm where I'm actively developing low-budget features and television shows. I have one series on the air on the Family Channel. I would rather work on my own schedule and I find it easier to do that if I'm working behind the camera than in front of it. I also don't Eke to be told by a director to run down an aUey twenty-seven times. Once I think he has the take - say, the second take - I become his mortal enemy if he wants more. I look for ways to undermine and destroy him. But if I'm directing or producing, that fat, old actor better run until we think we've got it unless he can provide a note from his doctor. So I would far rather do the writing, producing, and directing.

Andrew Alexander, *Executive Producer*
In 1985 Len and I purchased the Chicago Second City and opened a new theatre in Detroit. We are OPENING a new Second City theatre in Toronto in 1997 and have plans for Montreal. I have produced about fifty hours of television after SCTV. I eventually became a pretty good producer and businessman.

Bernard Sahlins, *Executive Producer*
I recently adapted and produced the "Medieval Mysteries" in this huge chapel. It was one of the greatest experiences I've ever had. For twenty weeks over two years, we had thousands and thousands of people going absolutely crazy for old Bible stories. That experience was just as good, if not better, than SCTV. You just have to keep creating it. The problem for most of my colleagues, the unfortunate problem, is that they had to go out and become rich and famous and commercial. Naturally, they look back with great nostalgia and say, God, I wish I could re-create that. Well, you can't. You just do it with whatever you're doing.

Tony Rosato, *Writer/Performer*
I just worked on the *Kissinger* and *Nixon* television movie.

I'm proud of that, and the *Sugar Time*, with John Turturro. *The Losers*, with Christopher Plummer, "Rent-a-Kid," with Leslie Nielsen starring opposite; I've been playing his son. He's a pretty funny guy. He's a great guy. So, yeah, those are the most current things. I'm looking forward to getting back to Los Angeles.

Sheldon Patinkin, *Associate Producer*
I came back to Chicago. For the first year or so 1 wrote for Second City Productions, which had contracts with NBC and Universal for pilots and treatments, with the understanding that 1 would not have to go to Los Angeles. 1 would not have to deal with any of the Los Angeles people. I'm different from the others. I'm a really happy person now and 1 don't know that all of them are.

John Blanchard, *Director*
I did a sketch-comedy show called "Codco" that aired only in Canada for about two or three years. I did "Kids in the Hall" for four and a half years. Now I'm directing "Mad-TV." If it wasn't for SCTV, 1 wouldn't have a career now. I'd still be directing cooking shows in Edmonton.

Beverley Schechtman, *Makeup Artist*
I won the Emmy for "The Martin Short Show" in 1995. I was with "Codco." I just did a show out on the East Coast. These shows came to me because of SCTV. They wanted that kind of spontaneity in looks. They'd show me the script and ask what I thought they could do. I always recommend the people that I worked with on SCTV. It was a formula that was unique.

Juul Haalmeyer, *Costume Designer*
I got a call from the head of the William Morris Agency right after SCTV. They asked me if 1 had a tape of the Haalmeyer Dancers and if 1 could be in New York tomorrow, they would send me first-class tickets. 1 thought

it was a joke and 1 hung up on the guy. 1 then called a friend of mine in New York who verified he was in charge of the William Morris Agency, so 1 went down there. They looked at the tape and laughed because, of course, it's atrociously horrible, but they offered to represent me as a designer.

Bernard Sahlins, *Executive Producer*
I can't go sucking around the cast, so to speak, or try to share in their glory. 1 do share in it in my head. It was great that they were here like students with their college professor. But you inhabit a different world when you get into Hollywood. You can remain friends in the broad sense, but intimate friends, impossible.

Harold Ramis, *Writer/Performer*
I helped people do their best work. It wasn't always my best work and that didn't really matter. However, I think I had a good eye for what people did well and helping them get to it. If you work with someone and you flop and it's a miserable experience, you're not likely to work with them again. But I had such a great experience with all these people, I just wanted to hang onto it and re-create it. I also knew that they were making me look great. If you hire really talented, funny people and put them in a decent situation, you're going to look like a genius yourself by association, so that's what I did.
Everyone pretty much kept their heads and their health and sanity. Obviously, John Candy's health was always an issue, but it wasn't related to show business or anything. It was a healthy and wholesome atmosphere. I, personally, fell into much darker times after that.

Rick Moranis, *Writer/Performer*
By not living in Los Angeles, I just don't see people now and people have lives and kids and families and other interests. Life has moved on. You know, the day John died,

Eugene and I were on the phone together and Eugene said, "I cannot believe how long it's been since I spoke to you." I haven't spoken to him since. I have an aunt in Toronto who uses this expression we all hate, which is, "Don't wait for a funeral." But, you know, that seems to be life in a lot of cases. We wait for a funeral to see people.

When we all started out, we were going to make people laugh, we were going to write, we were going to do our funny characters - maybe even act. We would have done it for free if we had to. As it turned out, we got paid a lot to do it. I was going to write comedy and get laughs one way or another. If it wasn't through SCTV, it was going to be through some other outlet. I have no idea how different my life would be if I hadn't done SCTV but I'm happy I did it.

I think everyone involved agrees SCTV was their purest creative time. The irony of it is we all may have done our best work at the beginning of our careers.

Joe Flaherty, *Writer/Performer*
We will never have that chance again. We will never get that kind of a shot at it.

Above: *SCTV Television Network Logo*

Appendices

Appendix A - Answers to Trivia Questions

Here are just the answers to the Trivia Quiz: Round 1 as they appear in the original book. You can return the Round 1 questions and answers by clicking here.

ROUND 1

1. In the president's office (the Oval Office).
2. Spike Jones.
3. Gregory Peck.
4. "English for Beginners."
5. Cat food.
6. Ralph Richardson and John Gielgud.
7. Princess Carlotta.
8. Lin Ye Tang.
9. A picture of lungs (decayed by smoking).
10. Albert Schweitzer.
11. Lumpy Rutherford (to kill Eddie Haskall).
12. Milk of Amnesia.
13. Chain saws.
14. "All the Long-Leggedy Beasties."
15. The kid wanted Babe Ruth to eat fifty hot dogs while jumping on one foot and spinning around.
16. Salvador Dali.
17. Johnny LaRue and Lin Ye Tang.
18. Dr. Psychedelic.
19. "Raised by Geese."
20. Libby Wolfson.
21. Alistair Cooke.
22. Paprika Anderson.
23. Lou Jaffee.
24. Lin Ye Tang.
25. Africa.
26. Swami Bananananana.
27. "Thérèse et Joe."

28. Liberace.
29. Oil of Oil.
30. "May the Good Lord take a likin' to ya, and blow you up real soon" (or "real good").
31. Patti Smith, Freddy Fender, Randy Newman, Helen Reddy, and the Village People.
32. In "English for Beginners."
33. Harry Filth.
34. His daughter was missing.
35. He was showing a pirated copy, and just after the OPENING credits the words "This Film Not to Be Copied" obscured the entire screen, at which point he took off.
36. Yellow Belly.
37. Graft Cheese.
38. "Hats of the West."
39. Bad acting in Hollywood.
40. Exercising.
41. John Candy, Dave Thomas, Joe Flaherty, Eugene Levy, Catherine O'Hara, Andrea Martin, and Harold Ramis. (Rick Moranis joined during the half-hour series of 1980.)
42. Gold ingots.
43. "Boo Hoo Hoo" (as shown in a clip on Sammy Maudlin's 23rd Anniversary Show).
44. Divine.
45. Prairie Warehouse and Curio Emporium.
46. A favourite Italian luncheon meat (especially of Johnny Nucleo's).
47. The Driftwood Inn.
48. Nine.
49. SCTV Network 90 - Episode 6 (Cycle 1- "Moral Majority Show").
50. SCTV Network - Episode 1 (Cycle II "Russian Show").
51. "Post-Natal Exercises Promo," "Poochare," "Merv Griffith Show," "Mrs. Falbo's Tiny Town" (Premiere show)," "National Midnight Star," "Brooke Shields Show," Indira," "Doorway to Hell," "3-D House of Stewardesses," "Kanadian Korner: Things that Bug Us," "Rolling Hills P.S.A.," "SCTV News," "Gerry Todd II," plus the "Moral Majority" wrap-around.
52. The Queen Haters.
53. Carol Burnett, Catherine O'Hara.
54. Miss Ninman's Tarts (all the rest were in a four-way tie for first place).
55. Dave Thomas.

56. Boris Burgess (of "Nutty Lab Assistant" fame).
57. Ed Grimley, in the master control room.
58. It was Rocco's prison number, as shown on his prison shirt.
59. Ten.
60. "The Long Hard War."
61. Pirini Scleroso.
62. Connie Franklin.
63. Harry Filth.
64. Klagg.
65. "The Man Who Would Be King of the Popes."
66. Prince Philip.
67. "One Is Enough."
68. "Speaking of Talk."
69. The Falcons.
70. "Fighting Air Dogs Over the Pacific."
71. William Castle.
72. Earl Camembert.
73. Helen Reddy.
74. Chet Vet.
75. Lola Heatherton.
76. "Women Say the Darndest Things."
77. Pirini Scleroso.
78. "The Flaming Turkey."
79. "The Heys of Our Lives."
80. "Whispers of the Wolf."
81. Gene Siskel, Roger Ebert, and Rona Barrett.
82. Circus Lupus (The Circus of Wolves).
83. Entering, Staying There, and Leaving.
84. Sue Bopstein-Simpson.
85. The minister about to marry Rochester and Jane Eyrehead.
86. His left eye.
87. Film director David Steinberg.
88. Besides talk shows, power lines bother him most.
89. Rawalpundi.
90. Dustin Hoffman (as "Tootsie").
91. Ben Bumme.
92. Brad Allen, of Scrapco.
93. A Warhol painting (of Campbell's Soup cans).
94. The Joe Negri Trio, and the Benny Bennack Band.
95. Leonard.
96. "Scenes from an Idiot's Marriage."
97. Urban transit.
98. Charlton Heston, at the Melonville Baths.

99. Catcher in the Rye rye.
100. He was a sparring partner for boxers.
101. Practical jokes and poker.
102. St. Michael's and Central.
103. "Canada."
104. In Melonville.
105. A portrait of himself.
106. Alex Trebel.
107. Shirley.
108. "Street Beef."
109. "I want to bear your children!"
110. Johnny LaRue.
111. "You Are So Beautiful" (Joe Cocker).
112. Johnny LaRue's Luau Room.
113. With a pineapple in "Polynesia town," and with a bowling ball in "A Star Is Born."
114. A pepper and egg sandwich.
115. Roy Orbison.
116. Feature on Levon Helm.
117. In the promo for "The Rosemans." (The prospector in "The Lone Ranger Show" got it in the back.)
118. Frank Incense.
119. Capital punishment.
120. Duard Weese.
121. "Turning Japanese," "Da Doo Doo Doo" ("Downtown" was also shown, on another show).
122. Jake LaMotta's Raging Bull-B-Que.
123. "Look Back in a Bloody Rage," "Loneliness of a Long Distance Mum," and "Clockwork Leatherheads."
124. Shadow.
125. "Different Folks."
126. Howard Hughes, Howard Cosell, Sen. Howard Baker, Curly Howard.
127. "The Name Game," "Guantanamera," "Get a Job," "Oh, Elaine, Won't You Come Out Tonight," and that Bobby Vinton Polish song.
128. Lena.
129. Grogan, on the "Tim Ishimuni Show."
130. Yizzel Dithers.
131. Alistair Cooke.
132. Randi, Amber, Dakota.
133. Murray Eagleson.
134. "Bill Needle's Mailbag," "Starting Out with Bill Needle," "Critic's

Corner," "Wrong Side of the Bed," "Shoot for the Stars," "Theatre Beat"

135. Priscilla.
136. Margaret Trudeau, Charlene Tilton, Chris Evert-Lloyd.
137. Turkey (A Christmas Carol), Meatballs (Meatballs), and white toast (Ordinary People), Linguini (Godfather I), Canneloni (Godfather II)
138. The Plastics and Talking Heads.
139. Paul.
140. "Old Man River."

Appendices

Appendix A - Answers to Trivia Questions

Here are just the answers to the Trivia Quiz: Round 2 as they appear in the original book. You can return the Round 2 questions and answers by clicking here.

ROUND 2

1. "Empires are a Girl's Best Friend."
2. "Henry."
3. "All Those Polkas."
4. "Hawaii 5 Ho."
5. "Hollywood Salutes Its Extras."
6. Stress.
7. The Pit Bull Fights.
8. "The Happy Hooker Goes Hollywood."
9. "Leave It to Beaver."
10. Gordon Lightfoot.
11. Neil Simon (with Marsha Mason).
12. Jane Fonda (on the set of China Syndrome).
13. Alan Alda.
14. When Marcello visited the Vatican.
15. Edith Prickley.
16. John Denver, Anne Murray, and Randy Newman.
17. Nasex Nasal Deodorant.
18. Angus Crock.
19. Scotch.
20. Sylvester.
21. Marcello, Angus Crock, and Rabbi Karlov.
22. Henry Moore.
23. Orson Welles, William Conrad, and Shelley Winters.
24. Lucky Ibsen.
25. Mel Slirrop.
26. Jerome.
27. Marlin Perkins.
28. Tony Orlando.

29. Spoken by DeForest Kelley (in the role of Happy) in "Death of a Salesman."
30. In "The Trial of Oscar Wilde."
31. Edith Prickley; Household Fires.
32. "Eee rye ee spy lofs toto on ee poon."
33. Gregory Peck, Bob Hope, Woody Allen, Sid Dithers.
34. Mel Torme.
35. Joyce de 1/2-Wit.
36. The film clip didn't run and Earl stared at the monitor for almost a full minute.
37. Togoland.
38. Elvis and Costello.
39. No parking spaces.
40. Howard's Bristol Cream.
41. David Seville's Chipmunks, and Tom Waits and Rickie Lee Jones.
42. Doublethink.
43. Big Brother's chocolate.
44. Peace. Slavery. Strength.
45. "The Cruisin' Gourmet."
46. Brinkley's.
47. Walter Cronkite on "Dialing for Dollars."
48. Rabbi Karlov.
49. Two Folon Sale.
50. The spokesperson, Deborah Mulligan (a.k.a. "Spike"), arm-wrestled him easily.
51. Cassie Mackeral ("Chez Mona").
52. The Bee Gees, Queen Elizabeth, and Neil Young.
53. A Man Called Orst.
54. Professor Higgins (in "My Fair Lady").
55. On Margaret Hamilton in "Death of a Salesman."
56. Lucky Ibsen.
57. Angus Crock's Blues Band.
58. Norman Gorman ("Shakespeare in the Park").
59. Merv Griffin to Loni Anderson.
60. "Flashing Eyes."
61. It was number one on "Mel's Rock Pile"'s top ten.
62. Bobby Bittman, in "Bittman Does Dallas."
63. How many people he has to pay.
64. Cookery Crock with Angus Crock.
65. Keith and Pepe.
66. Snappy.
67. By rollerskating out to do the news.

68. Tom Snyder, M.D.
69. Raoul Wilson ("Men on Women").
70. Fire (Shelley Winters singed, Robert Wagner in flames), flood, giant killer bees (Red Buttons), and earth quake (Charlton Heston).
71. Dropped his pants to demonstrate 50 per cent off.
72. The Mr. Earl Doll.
73. "Joni Mitchell's Dog Album."
74. The fabulously wealthy man interviewed on his estate by Brian Johns.
75. "My Factory, My Self."
76. "I Owe Peking Two Thousand Dollars."
77. Ed Sullivan, Jimmy Stewart.
78. "Sea Talk."
79. Tootsie Rolls, Hertz.
80. Gov. Jerry Brown, Linda Ronstadt.
81. The foreman, Mr. Adamitis, in "My Factory, My Self."
82. Lobster cacciatore.
83. Dick Cavett.
84. Cecil, in "Gaslight," speaking to the maid.
85. Cocker, Harvey Wallbanger, "Regular" Coffee.
86. Tex and Edna Boil's Organ Emporium.
87. The Pope, on "Donahue."
88. Bubie's Chicken Medication.
89. Edna Hymbecker.
90. "Danny Eubanks: Seminarian/Rookie Cop."
91. "Death Motel."
92. He was the stand-in for Lon Chaney in Hunchback of Notre Dame.
93. Rhoda.
94. Sir Wilfred Moose-Moryn.
95. Tuesdays and Thursdays, statistics, referendum.
96. Woody and Andrea.
97. Rings.
98. Imogene Iacocca.
99. Beets.
100. "Tie a yellow ribbon 'round the DODGE OMNI, It gets great mileage and it's maintenance-free..."
101. Thursday Night.
102. Earl Camembert.
103. Camembert.
104. "Dat's Da Name of Dat Tune."
105. "Bittman Does Dallas."

106. Who's Afraid of Virginia Woolf?
107. Barbra Streisand, Sandy Dennis, and Broderick Crawford.
108. Guy Friday.
109. Alcoholism.
110. Angus Crock.
111. Melba the Disco Queen.
112. Molly Earl.
113. Margaret Hamilton, Ricardo Montalban, George Carlin, DeForest Kelley, and John Belushi.
114. Oscar Wilde.
115. Roto-Rooster.
116. Amanda.
117. "I'll Take Sweden."
118. The Village People.
119. He hates to part with his money, he eats stewed fruit for **Break**fast, and he hangs on a bar to straighten out his back.
120. Anita Ekberg.
121. "My Factory, My Self" - spoken by the foreman, Mr. Adamitis.
122. The wife in "Death Motel."
123. Delorez Wurtz (an extra in "Hollywood Salutes Its Extras"), and possibly the gorilla seen on Gil Fisher's photo safari with the Plasmatics.
124. Red.
125. Southside Johnny and the Asbury Jukes.
126. Tom Monroe.
127. Mike McDonald.
128. "Kovak Expert."
129. The Fracases.
130. Bob and Doug McKenzie.
131. "The Brooke Shields Show."
132. Grogan.
133. "3-D House of Stewardesses."
134. "The Larry Seigel Show."
135. Erik Estrada's.
136. "Post-Natal Exercises."
137. Kwallada.
138. Robert Gordon.
139. "The Sammy Maudlin Show" (Bittman was the star witness).
140. Poochare.

Appendices

Appendix A - Answers to Trivia Questions

Here are just the answers to the Trivia Quiz: Round 3 as they appear in the original book. You can return the Round 3 questions and answers by clicking here.

ROUND 3

1. Sunbright.
2. Whether to take Thelma Lou or Juanita to Gomer's surprise party.
3. "Come on in and hang around (You'll have fun just wait and see, now close your eyes and follow me)."
4. A moose.
5. Her fish.
6. New York, Hollywood, and Washington, D.C.
7. He was the first man to yodel on the moon.
8. She wanted sympathy, since she's always singing those sad songs.
9. As a big cocktail party (lasting from six to eight weeks). Also, your fingernails and hair continue to grow.
10. John Wayne.
11. The film showing Henry Kissinger's behaviour in a posh restaurant.
12. Alan Alda and Betty Thomas.
13. "The Brooke Shields Show."
14. "Doorway to Hell," but Lin Ye Tang gave away the ending.
15. Bing Crosby; "White Christmas."
16. The Doobie Brothers.
17. "I Am Not Donald Sutherland's Wife."
18. Roy Orbison.
19. Brain bypass.
20. A patient ended up with his head on backwards.
21. Jackie and Grover.
22. Butch the Wonder Dog.
23. Five Easy Pieces.

24. "I Will Survive," "What I Did for Love," "Celebrate Good Times," "Fame," and "I Love the Night Life."
25. Bren's Genfem Protecteze Pons.
26. Yuri Rosmonovitch.
27. Apple Brown Ratty.
28. "Big Assassination Attempt in Bristol."
29. "Love Is the Greatest Gift God Gave Us, and I Mean That, Sincerely."
30. The Polyesters.
31. Tip Toenail.
32. Goldfish, galoshes, G. Gordon Liddy, and gun.
33. "I'm Taking My Own Head, Screwing It on Right, and No Guy's Gonna Tell Me That It Ain't."
34. Seth Dick III.
35. Herschel Slantsky.
36. "Silent Night."
37. Mommy Theresa.
38. The Danforth.
39. 5-John; N-Joe; E-Eugene; A-Dave; T-Rick.
40. Cole Elliott Durning.
41. Rent-a-Retort.
42. Nana Mouskouri.
43. Glossettes - she eats them for the protein in the nuts.
44. His entrance ("Why do I come in?").
45. The Toronto Bay Leaves.
46. Stemhovilichski.
47. Gabe Kaplan.
48. "Wet Nurse."
49. Ricardo Montalban.
50. Maberline - Super Industrial-Strength Mascara.
51. Marcos Satisfaction Jewellers.
52. CCCP 1.
53. Home dentist drill and ear irrigator.
54. Giorgy (Jorge).
55. Strelnikov.
56. Uposcrabblenyk.
57. Argentina, Australia, the lone-star state of Texas.
58. "Tibor's Tractor."
59. Blueprints for the cafeteria!
60. Scrambler.
61. Donuts.
62. His squirrel gun and toolbox.
63. Hollandaise sauce.

64. During the Pirini Tylenex commercial.
65. Karen Black and Sid Dithers.
66. Perma-Lacque.
67. His very own Alex Trebel doll, that Cornelius styled especially for him.
68. "Months ending in 'vember.'"
69. Angus Crock.
70. Jo-Jo.
71. Chuckie.
72. John Wayne and George C. Scott.
73. Ted Gordon: Overbooked Attorney.
74. "Arm and a leg!"
75. The Blues Brothers.
76. For balance.
77. Brunhilda.
78. Have lunch and discuss your differences, make up a song with "Vikings" and "Beekeepers" in it, and bathe.
79. Margaret Meehan.
80. "Why not, Pop?"
81. A bird and a Tasmanian devil.
82. DeForest Kelley.
83. Cinnamon.
84. His planet was in desperate need of entertainment (after the Entertainment Wars of 2537 ?.?.). He wanted SCTV to produce a nine-show cycle, and three best-ofs!
85. His interplanetary almanac.
86. Brando, in Apocalypse Now.
87. "The Emergency Caterers."
88. "Goldilocks."
89. Corvette.
90. Nixon Resigns, Man on the Moon, Eisenhower Re-elected, Collapse of Wall Street, and the Assassination of Archduke Ferdinand.
91. Meryl Streep.
92. Peter Fonda and Dennis Hopper, Virginia Graham, Maharishi, Jackie Vernon, Joan Baez (and Hugh Hefner).
93. "Night Lady."
94. D'Annamora State Prison.
95. Mike Chisel - Small Town Dick.
96. The Plasmatics.
97. Slinky: Toy from Hell.
98. A towel fashion show, and a water fight/cat fight.
99. "Things are starting to look real small."

100. He wanted to know if they knew other famous groups: "Do you know Blondie?"
101. Chuck Mangione and Rupert Holmes.
102. A potato.
103. Threw her out the window onto the woodpile.
104. Butcher.
105. Drowned herself in her whirlpool.
106. Des Spence (who was subsequently fired and replaced by Steve Zacherchony).
107. Opie, along with thugs he was hanging around with, broke his barber pole.
108. Señor Zucchini.
109. Pamela.
110. "Good King Wenceslas."
111. "Isn't that cute? Isn't that true?"
112. Spoken to the Sugarplum Fairy by the Snowflake King in "The Nutcracker Suite."
113. "This script stinks!"
114. Tex Boil.
115. Mr. Zachary.
116. William B. Williams: it was about Sammy Maudlin's early life and his struggle with drugs and alcoholism.
117. The Yuri Rosmonovitch special, "Getting to Know You."
118. Crazy Hy's.
119. "Mission: Impossible," or else "Stairway to Heaven."
120. The amount of money in the jackpot.
121. "Cause chinos I like to look neat."
122. "Or should we double date with Sid and Sue."
123. "Or no dance for me."
124. "It's Sunday and I really feel alive."
125. "'Cause Patsy had the largest breasts in town."
126. "They're better than the tuna and the cheese."
127. "So don't step on my clip-on tie Yes, step around my clip-on tie."
128. "Pimples and Pockmarks."
129. "We all scream for ice cream. Hey!"
130. "'Cause I don't have a date for New Year's."
131. "Why they didn't have no chariots in the movie?"
132. "Then his face melted."
133. "Spent the whole summer with Kate, and in comes the kid, the picture didn't hit the skids, and that's why that flick was so great."
134. "He drove around in limousines. (And that's our tribute to the

screens!)"

135. "Absence of Malice."
136. 5-Grey, N-Blue, E-Tan, A-Turquoise, T-Pink.
137. N-Joe.
138. 5-John.
139. 5 and E (John and Gene).
140. "Stairways to Heaven."

Appendices

Appendix A - Answers to Trivia Questions

Here are just the answers to the Trivia Quiz: Round 4 as they appear in the original book. You can return the Round 4 questions and answers by clicking here.

ROUND 4

1. "Gone So Long."
2. Three congressmen and their wives.
3. Boxing.
4. "A Bicycle Built for Two."
5. He's going to live forever.
6. Murder in the Cathedral.
7. Buzz Aldrin, Rusty Schweiker, Alan Shepard.
8. The portcullis would not open.
9. Shower, super, lawyer.
10. The Invisible Man.
11. Stan Kanter.
12. "What woman would you like to be stranded with on a desert island?"
13. Aleksandr Solzhenitsyn, Betty Friedan, Aaron Copland.
14. Guitar.
15. Bufferil.
16. Dee Dee.
17. Use glue on popcorn instead of butter.
18. Whitey Fisher.
19. Antique hunting.
20. The Northwest Territories.
21. Two steaks for his black eyes.
22. Basketball, Baseball, Galactic Wars.
23. Sausages.
24. Chicken with mushrooms and brandy sauce.
25. Reilly.
26. Margot Chandler.
27. Mr. Know-It-All.

28. The Phoenix Nymphomaniacs.
29. Brian Johns.
30. Pineapple upside-down cake.
31. Earl LeMaze.
32. Billy Joe Wiggan.
33. Doctor, lawyer, accountant, dentist, golf pro.
34. "Jack Butler Adventure Series."
35. Herr Frommlich.
36. Eddie Davis.
37. Duke Snider Fan Club.
38. Martin Scorsese.
39. Short-haired terrier.
40. Moonshadow.
41. "Nic Wry: Accountant."
42. She had to attend a MENSA meeting.
43. Cheryl.
44. Fancy Free Every Waking Hour Undershields.
45. A casino: Tongue's Palace.
46. "Diffuse."
47. Mona Melman.
48. Robert Duvall.
49. Wayne Mock.
50. Vernon Shaffer.
51. Her pulse.
52. Fish Flakes, and Frosted Fish Flakes.
53. Gore Vidal.
54. Schmenge Travel.
55. Linsk Minyek.
56. The Rites of Spring Festival.
57. $9,500.00.
58. "The Happy Wanderers Looking Back."
59. The linen closet.
60. A luge run.
61. Don Costa.
62. The Czech Brothers, from "Saturday Night Live."
63. Charles Bronson. Not the movie star, just a guy with the same name.
64. The 23rd Airborne.
65. The Blue Angel Burlesque Strip Tease.
66. The theme from Exodus.
67. Honey-Pie Traynor.
68. Desilu.
69. Pick up the loot in a garbage truck.

70. "The Red Skelton Show."
71. Hamlet.
72. Johnny LaRue's Discount Deprive-O-Rama.
73. "The Three Stooges."
74. Velcro implants.
75. The Cafe.
76. Chief of surgery.
77. Pleasantville.
78. Amnesia.
79. He said he was from the Pentagon, and wanted to conduct experimental chemical warfare.
80. Two weeks.
81. A belly dancer.
82. "Every car has a story."
83. Mr. Fishpole, Mr. Floor Model, Mr. Lavelier, Mr. Dish Mic.
84. Because the meat is jam-packed with chemicals.
85. His wheelchair was lowered from the ceiling.
86. Rawl Withers and the Juul Haalmeyer Dancers.
87. There is no producer.
88. "Vikings and Beekeepers."
89. Best Special Effects.
90. Timothy Hutton.
91. "Sometimes I Feel Like a Motherless Child."
92. Fortune Magazine.
93. Bellhops, cheese hostesses, OPEC oil ministers.
94. Lawn Ornament Daze.
95. Seth Dick III.
96. Tex's clothes.
97. Keith Emerson.
98. The Countess Boileena.
99. Raymond Shanks.
100. Barry O'Black.
101. "Spank Me, Stewardess."
102. Hugh Betcha.
103. Greta Garbo, Bjorn Borg, and Volvo.
104. "Dutch of Duke Street" ("Masterpiece Theater Tri-Promo"), "Gaslight," "Pepi Longsocks," "Gangway for Miracles," "Lust for Paint," "Mel's Rock Pile" (with the Queen Haters)...
105. Ugazzo Home Vision.
106. Johnny Pavarotti.
107. Hy Averback.
108. Stove-top Stuffing.
109. Nikita Khrushchev.

110. Red Rooster.
111. Ernst Kirsch.
112. Mayor Shubb.
113. Smokes.
114. Punji Gueverra.
115. Ethel Merman.
116. Headcheese and film.
117. Brenda Vaccaro.
118. Potemkins.
119. Betty.
120. Handshaking.
121. "Excellent" or "decent."
122. Red and black checked.
123. His left shoulder.
124. Dusty Towne, on her "Sexy Holidays" special, and Count Floyd, on his "Scary Little Christmas" special.
125. Monday.
126. Two warts, a little one with hairs just under the inside corner of his right eye, and a large one under the outside corner of the same eye.
127. That North American barbers don't do nose hairs without being asked, that you can't get Beatle boots anymore, and drive-in banks.
128. How hard it is to find ammunition for her antique guns.
129. The Pittsburgh Midget - Steve.
130. Stan and Edna Boil.
131. Divine, Marcie (the Solid Gold Dancer), Odette, and the Juul Haalmeyer Skaters.
132. "For Lifers Only" (The Prison Choir's LP).
133. Shelley Winters.
134. "Torna Sorrento."
135. Jump the Weeds.
136. Fourteen.
137. "Songs of Defiance."
138. John - Meatmarket; Dave - Recluse Writer; Joe - Gardener; Eugene - Tailor; Andrea - Brownie leader; Catherine Student; Rick - Shopper.
139. Lamps and lightbulbs.
140. Middle finger, left hand.

Appendices

Appendix A - Answers to Trivia Questions

Here are just the answers to the Trivia Quiz: Round 5 as they appear in the original book. You can return the Round 5 questions and answers by clicking here.

ROUND 5

1. The left lens is red (camera right).
2. Raise worms.
3. Bronco Nagursky.
4. Her eyebrows.
5. In the church basements of southern Iowa, spreading up the Mississippi.
6. Self-mocking capability.
7. Manslaughter, assume.
8. Twenty-third.
9. Lorna Minnelli.
10. Spoken by Prickley at Studio 54 to the man Pierre was dancing with.
11. Wallace, Mrs. Eleanor J.
12. Alan "Crazy Legs" Hirschman.
13. Cleveland "Snowy," three vodka bottles from Alleghany Airlines, fresh marmalade from Knotts Berry Farm, Hebrew National Bologna, one dollar, a watch with crazy legs.
14. Earl, reporting on Caballero's alleged forgery.
15. "You're part of the sound" (i.e., John Cougar is actually there).
16. Skip Shanks.
17. "Peter Pan."
18. "Angel Cortez: FBI Jockey."
19. Puerto Rican.
20. Harry (during his "Scramble Days").
21. "Restless Dude."
22. Bruce Springsteen thrusting his axe at the lens.
23. Mrs. O'Doyle's cat was caught up in a tree again.
24. Robert Wellesley - noted by Libby on her election show.

25. Lenny Schechtman.
26. Esperanto.
27. Jimmy the Greek.
28. Harry's Home Computers and Sexual Aids.
29. The reporter at Wellesley campaign headquarters.
30. "Angel Cortez: FBI Jockey."
31. Her cabbage rolls and coffee.
32. He was a Leutonian anvil-maker.
33. "Why did you have Trigger stuffed?"
34. Andy Rooney.
35. Dropped it in the chili.
36. Simone to Jane Eyrehead.
37. Mustapha October.
38. In a Hannibal, Missouri, eatery short-order cook.
39. John Ritter and Anson Williams.
40. Wax lips and barf mats.
41. Spiro Agnew.
42. Egg salad.
43. "3-D House of Slavechicks."
44. 280.
45. Inside the television.
46. A budgie.
47. Alexis Shannon and Stephan Sealy.
48. The Zambeenies.
49. Lon Chaney (as Chingascook).
50. "Mony, Mony."
51. "A terrestrial day-active animal, the woodchuck hibernates in snowy climes."
52. Morlay Markle.
53. Mrs. Jones.
54. "Farm Film Report."
55. "The First Noel."
56. "Fraud and Embezzlement!"
57. Polly.
58. England.
59. Idella Voudry.
60. Don Wilson, Phil Harris, The Ink Spots.
61. Eight pitted against eight.
62. Provolone.
63. The Tubes.
64. Councilperson.
65. Angus Crock.
66. "The Star Spangled Banner."

67. "RCMP Investigates Personnel Misconduct."
68. Gord McKee and Gord MacClelland.
69. Building a contraption to flip a grilled cheese sandwich (based on a chain reaction).
70. "Magnum P.E.I." (or "The Rowdyman").
71. Ted Koppel.
72. Muramar.
73. The Hunky Boot.
74. Comfort.
75. Lorna Minnelli.
76. That war broke out in the Falkland Islands (only correct if pronounced like the "a" in "cat").
77. That maintenance men don't work on Hanukkah.
78. Phil Ford and Mimi Hines, Tony Orlando, London Lee, Smiley Burnett, Marty Allen, Gary Coleman.
79. Miss Purdy.
80. The Kit Kat Klub.
81. Spoken by Howard Cosell when Melvin stopped to pick him up in "Melvin and Howards."
82. Songwriter Irving Cohen.
83. "Chariots of Eggs."
84. Harry, the guy with the snake on his face.
85. Uzbecks.
86. One each (Stan's is under the outside corner of his left eye; Yosh's is just over the inside corner of his right eye).
87. Bittman was live from Atlantic City; Rogers was live from Las Vegas.
88. Officially they're called Dr. Dentons: sleepers with attached feet and a back flap. Caballero also wears a nightcap.
89. The Driftwood Inn.
90. The Happy Wanderers.
91. Al Peck.
92. A cabbage roll (thrown by Caballero because it was too hot).
93. Off the coast of Japan.
94. West Mifland, Pennsylvania.
95. "Death Motel."
96. Chester and Gert Watt.
97. "The whole town says she does it. (She'll do it anywhere you please, she'll do it on her back or on her knees...)"
98. "And I don't care if kids pick on me."
99. Tip O'Neill and Kirk Douglas.
100. John McEnroe.
101. Mr. Wilcox.

102. Stage hand.
103. Lin Ye Tang.
104. Big Jim McBob, Billy Sol Hurok.
105. "Mel's Rock Pile."
106. Libby Wolfson.
107. Ed Grimley.
108. Harvey K-Tel.
109. Dr. Tongue and Bruno (the latter played by Woody Tobias, Jr.).
110. A pull-down "Murphy" bed.
111. Pink and gold (yellow).
112. "So how did you came? Did you drove or did you flew?"
113. Paul Rennie, Stephan Sealy, Steve Applebaum (three members of "Pre-Teen World").
114. "She Loves Me."
115. "How's it goin', eh?"
116. Tim Ishimuni.
117. The Boomtown Rats.
118. He couldn't kill the chicken (didn't have the nerve...).
119. Cecil, on "Gaslight."
120. Bittman's clip from "Funny Stuff," starring himself and Patty Donner, shown on Dick Cavett's show.
121. "Rome, Italian style."
122. Casa Del Forgeo.
123. Beaujolais.
124. Alcoholism; Rolling Hills Hospital.
125. A Steadi-Cam.
126. Tim Ishimuni.
127. Harold Ramis and Dave Thomas.
128. Mulcibar Armaspians.
129. Lin Ye Tang.
130. The Temple Beth Blasucci.
131. Nogi.
132. The Tubes.
133. "Cooking with Prickley."
134. The Ignaffo Gems.
135. Paramutual Records.
136. A christening.
137. "Reel Love."
138. Blitz.
139. Nikki.
140. Banana daiquiri.

Appendices

Appendix A - Answers to Trivia Questions

Here are just the answers to the Trivia Quiz: Round 6 as they appear in the original book. You can return the Round 6 questions and answers by clicking here.

ROUND 6

1. From Radio Shack, a Tandy Company.
2. Gavin MacLeod.
3. Bonnie Franklin.
4. Hunting "snipe."
5. Billy Carter, George McGovern, and Stewart Granger (and Sabu!).
6. Epcot.
7. Bani Sadyr.
8. "Bring Your Own Briefs."
9. Nobody liked their act.
10. Tandalaya.
11. You see how many rocks you can throw into a bush.
12. Eighty-seven.
13. Ralph Cramden, Arlene Francis, and Roy and the Mousketeers.
14. Substitute teacher at Melonville High.
15. Particle board.
16. Prinz.
17. During filming of Yes, Giorgio. There was a power struggle between studio moguls.
18. It revved the audience up, so they weren't in a reflective enough mood for the subtlety of his jokes.
19. That would be overkill.
20. "People and Things."
21. He was driving Eddie Arcaro home.
22. "People should demonstrate at MacLean Stevenson's house since he's bombed more times than any terrorists..."
23. Johnny LaRue, Billy Sol Hurok, and Dr. Tongue.

24. Guy Caballero, Bing Crosby, and Count Floyd.
25. Sid Dithers, Bobby Bittman, and Earl Camembert.
26. Ed Grimley, Jerry Lewis, and Satch from the Bowery Boys.
27. Edith Prickley, Libby Wolfson, and Indira Gandhi.
28. Esther Blodgett; "Our Love is on the Faultline."
29. The Snake Channel.
30. "Give 'em Hell, Larry."
31. The ham-radio operators of America.
32. "Luck Be a Lady Tonight."
33. Bourbon and tomato juice.
34. Cups are a breeding ground for bacteria.
35. "I Loves Ya, Porgy."
36. You can exhibit such panache when flourishing a cape.
37. The Susquehanna Hat Company.
38. A raid on a house of prostitution, a lingerie fashion show, and a **Break**-in at the Melonville Girls Academy.
39. "Pow Wow, the Indian Boy."
40. Stress Caps.
41. Vic Arpeggio's bandleader.
42. Is "The Flintstones" a rip-off of "The Honeymooners"?
43. "It's in the Kurds."
44. Shirt Glue.
45. The Melonville firefighters.
46. "The Price Is Right."
47. Birds or squirrels.
48. "The Pleasantville Gazette."
49. She was tied and gagged in her bedroom.
50. Out looking for a job in the damn recession.
51. "Sunrise Semester: Communicating with Extremities."
52. The Municipal Ladies Lounge.
53. "Pirini Scleroso: Chateau La Feet."
54. "Artisans and Their Art."
55. Rusty Van Reddick.
56. He listens.
57. Barbara B. Davis.
58. Fox Chapel Road.
59. Rum, acappella.
60. Attractive yet durable clear vinyl seat covers.
61. Frank and Frank.
62. He's the boss.
63. Shipping clerk in a warehouse.
64. Being a circuit-court judge, or playing professional hockey.
65. Spain.

66. Twelve.
67. Taing Orange Flavoured Crystals.
68. There's no there there.
69. Bernadette Peters.
70. Taking someone's pulse.
71. "I'm Billy's sister... and I have a disease."
72. Merle Oberon, Steve Roman's wife.
73. Alrighty (Wo, ho ho)!
74. Rosemary Clooney, or Peggy Lee.
75. Slugs.
76. Big Mama Maui.
77. "The Clip Clark Special."
78. "The Spam Dagger."
79. Plans for a paper-towel and toilet-paper dispenser.
80. Won't **Break** up a fight, lift you if you're over 225 lbs., clean your car upholstery, stop for liquor or a woman, offer excuses, or come in.
81. Belbyk.
82. They glowed red.
83. By spraying a fire extinguisher.
84. Reunite.
85. "J La R."
86. Station manager.
87. Edna Boil.
88. William B. Williams.
89. Gerry Todd.
90. Floyd Robertson and Earl Camembert.
91. Maureen Wallace.
92. Cleaning lady.
93. "Monster Chiller Horror Theatre."
94. Jerry Stiller.
95. Bill Needle.
96. "The Great White North."
97. Bobby Bittman.
98. The Fishin' Musician.
99. Dr. Rawl Withers.
100. Dr. Cheryl Kinsey.
101. William F. Buckley and Carl Sagan.
102. Pole vault.
103. An egg.
104. The traditional exchanging of the socks.
105. Woody Tobias, Jr.
106. New York Yankees baseball cap (and/or jacket).

107. Molson Canadian.
108. Walter Cronkite.
109. As a tribute to the brave people of the Falkland Islands, on "The Sammy Maudlin Show."
110. Stan Schmenge (Eugene) stands on the camera-left side, and is playing the accordion; Yosh (John) plays the clarinet.
111. For respect.
112. Floyd Robertson camera-right.
113. Big Jim McBob.
114. Vic Hedges.
115. Brian Johns.
116. Gus Gustofferson.
117. Norman White.
118. His left side.
119. William B. Williams.
120. The bug in Kwallada.
121. Moe Green's.
122. Tommy Shanks.
123. Doug.
124. Channel 109.
125. "Stars in One."
126. Merle Oberon.
127. A crane.
128. Sue Bopper-Simpson.
129. Lola Heatherton.
130. Blackboard (and plants).
131. Thursday at 9:00.
132. Hot dog cooker.
133. Guy Caballero.
134. Leopard.
135. By a cougar.
136. He comes out of a coffin.
137. Plaid jacket and bow tie.
138. Green.
139. Guy Caballero.
140. A submarine sandwich.

Appendices

Appendix B: SCTV Seasons (1976-1984)

SEASON #1: Global Network (Filmways Syndication)
1976-77 - Series I - Global / Toronto
30-minute program - Episodes 1-26
Cast: John Candy, Joe Flaherty, Eugene Levy, Andrea Martin, Catherine O'Hara, Harold Ramis, Dave Thomas

SEASON #2: Global Network (Filmways Syndication)
1977-78 - Series II - Global / Toronto
30-minute program - Episodes 27-52
Cast: John Candy, Joe Flaherty, Eugene Levy, Andrea Martin, Catherine O'Hara, Harold Ramis (1/2), Dave Thomas

SEASON #3: CBC Network and Syndication (Rhodes Syndication)
1979-80 - Series III - ITV / Edmonton
30-minute program - Episodes 53-78
Cast: Robin Duke, Joe Flaherty, Eugene Levy (part-time), Andrea Martin (part-time), Rick Moranis, Tony Rosato, Dave Thomas

SEASON #4: NBC Network
1981-82 - Cycles I, II, III - ITV / Edmonton, Magder / Toronto
90-minute program - Episodes 79-105
Cast: John Candy, Joe Flaherty, Eugene Levy, Andrea Martin, Rick Moranis, Catherine O'Hara, Martin Short (joined in Cycle III), Dave Thomas

SEASON #5: NBC Network
1982-83 - Cycles IV, V - Magder / Toronto
90-minute program - Episodes 106-117
Cast: John Candy, Joe Flaherty, Eugene Levy, Andrea Martin, Martin Short, Dave Thomas (guest appearances)

SEASON #6: Cinemax Cable
1983-84 - Cinemax / Toronto

45-minute program - Episodes 1-18
Cast: John Candy (guest appearances), Joe Flaherty, Eugene Levy, Andrea Martin, Catherine O'Hara (guest appearances), Martin Short, Dave Thomas (guest appearances)

Appendices

Appendix C - Running Order of Sketches - Series I

SHOW #1 Series I

2. Lasermatic Commercial
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Bookkeeping
4. Unnecessary Surgeon: Malpractice Lawyer Promo
5. LaRue Exercise Show
6. SCTV News: Big/Little
7. Speed Talking Commercial
   BUMPER
   Break
8. Back Stage
9. Gregory Peck PSA
10. Masterpiece Theater: Freud
11. SCTV PM News
    BUMPER
    Break
12. Words to Live By: with Joni Newton Buffy

SHOW #2 Series I

2. Yoga: with Swami Bananananana - Part I
   OPENING
   BUMPER
   Break
3. Yoga: with Swami Bananananana - Part II
4. Captain Combat
5. Sub Sahara PSA: with Lawrence of Arabia
6. English for Beginners: with Pirini Scleroso
7. SCTV News: Strike
8. Baseball Hits Commercial
9. SCTV News: Gus Gustofferson Interview
10. Sale of the Century Commercial
    BUMPER
    Break
11. Gus Gustofferson: Security Guard

12. SCTV Movie: Wara, Wara. Wara
    BUMPER
    Break
13. SCTV News: Paper Shuffling

SHOW #3 Series I

2. Ethnic Disclaimer
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Gypsy Mythology with Ernest Bruter
4. Leutonian Hour
5. Plainclothes Mountie Promo
6. Outpatient: Vasectomy
7. Amish Food
   BUMPER
   Break
8. Stethoscopy Commercial
9. Theatre North America's Canadian Play
10. Golden Hits of the 11th Century Commercial
    BUMPER
    Break
11. Sermonette: The Ten Commandments with Ernest Bruter

SHOW #4 Series I

2. The Sammy Maudlin Show
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Greeks
4. Spray on Socks Commercial
5. The $211,000 Triangle Game Show
6. LaRue Cooking Catfood
   BUMPER
   Break
7. Backstage with Lorna Minnelli
8. Wizard of Oz Promo
9. Pinter Play
10. Shakespeare's Greatest Jokes Commercial
    BUMPER
    Break
11. Sermonette: with Father Michael Meyer

SHOW #5 Series I

2. Baa Baa Black and White Sheep
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Faking Orgasms
4. It's an Unusual World
5. Witness to Yesterday: with Bonnie Lightfeather
6. SCTV AM News Today
7. Amanda II Microwave Oven
   BUMPER
   Break
8. Warning Signs: with Moe Green. Licensed Chiropractor
9. Match Unto My Feet: with Father Duffy
10. AC/DC Commercial
    BUMPER
    Break
11. Words to Live By: with Father John Duffy

SHOW #6 Series I

2. Labrador Seals Commercial
   OPENING
   BUMPER
   Break
3. SCTV News: Earl Can't Stay Awake
4. Heavenly Bodies: with Sister Mary Innocent
5. Mr. Science
6. House of Beauty
7. SCTV News: Black News
   BUMPER
   Break
8. Cornabix Commercial
9. Masterpiece Theater: Chekov
10. Prostitution Commercial
11. Chekov Play
12. Plainclothes Mountie Commercial
    BUMPER
    Break
13. SCTV News: Floyd Breaks Up

SHOW #7 Series I

2. Homelier You
   OPENING

BUMPER
Break

3. Beauty and the Beets
4. SCTV News: Black Lung Pipers. Consumer Complaint, Fatties, Letters
5. Lasermatic Commercial
6. Firing Squad: with William F. Buckley
7. Philosopher Commercial: with Moe Green

BUMPER
Break

8. Alice the Wonderdog
9. Dialing for Dollars - Part I
10. SCTV Movie: Changing Partners
11. Evelyn Woods Speed Talking School
12. Dialing for Dollars - Part II
13. SCTV Movie: Part II
14. Fifteen Minutes Promo

BUMPER
Break

15. Dialing for Dollars - Conclusion

SHOW #8 Series I

2. Parental Discretion Warning: with Moe Green

OPENING
BUMPER
Break

3. Extreme Close-Up Commercial
4. Dining with LaRue: Mobsters
5. 50 Practical Jokes Commercial: with Marshall Brodeen
6. The Wacky World of Comedy Game Show: with Chuck Barrett
7. Al Pro Dog Food Commercial

BUMPER
Break

8. Eye on Science: Lin Ye Tang's Robot
9. A Fistful of Ugly - Promo
10. Shock Theatre

BUMPER
Break

11. GYPK: Margot Fonteyne with the Russian National Circus

SHOW #9 Series I

2. Goodbye America: with Heraldo Rivera

OPENING

BUMPER
Break

3. Sunrise Semester: Self Defense with Cherryll Height
4. Bath Talk: with Donna Davis and Guest
5. SCTV News: Helsinki Conference
6. Philosophy Street: A Children's TV Workshop Presentation
7. S & M Airlines Promo
   BUMPER
   Break
8. Total Woman: with Cassie Mackeral
9. SCTV Movie: A Fistful of Ugly
10. Long Jeans G-ll Watch Commercial
    BUMPER
    Break
11. Feedback: with Moe Green (He gets fired)

SHOW #10 Series I

2. SCTV News: Earl in ‘New Deli’
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Political Science with Hammond Greer
4. Ronco Up-Your-Nose Pollution Filter
5. SCTV News: Action Line with Francesca Reams. Nutrition Report
6. Dining with LaRue: Tang Gardens
7. Silver Bullet Suppositories Commercial
   BUMPER
   Break
8. Perspective '77: with Lou Jaffee's Northern Ireland Report
9. Pain Free Gum/Staybrite Toothpaste Commercial
10. SCTV Foreign Film of the Week: Therese et Joe
    BUMPER
    Break
11. SCTV News: Earl on Terrorists

SHOW #11 Series I

2. Three Mariners
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Dentistry with Mort Finkle
4. SCTV News: Earl's Trip to Helsinki

5. Dining with LaRue: Health Food Restaurant
   BUMPER
   Break
6. Broads Behind Bars
   BUMPER
   Break
7. Colonel Sanders Promo

SHOW #12 Series I

2. Nuclear Sized Baggys Commercial: with Mutant Man
   OPENING
   BUMPER
   Break
3. Farm Report: with Big Jim McBob and Guest
4. Kotter
5. The Glass Menagerie Promo
6. Alistair Cooke's Armenia
   BUMPER
   Break
7. SCTV Mystery Movie: The Taxidermist
8. 20 Depressing Hits by Connie Franklin
   BUMPER
   Break
9. SCTV News: Earl has Coughing Fit

SHOW #13 Series I

2. SCTV Movie Intro: with Moe Green
3. SCTV Movie: Ben Hur - Part I
4. Moe Green Throws to Commercial
   OPENING
   BUMPER
   Break
5. SCTV Movie: Ben Hur - Part I cont.
6. Intermission with Moe Green
7. Gay Dolls Commercial
8. Masquerade Funeral Promo
   BUMPER
   Break
9. Pit Stop Endorsement: with Moe Green
10. SCTV Movie: Ben Hur - Part II
11. Top Secret Commercial
12. Tobacco Paste Commercial
13. SCTV Movie: Ben Hur - Part II cont.

14. Moe Green Breaks Down
    BUMPER
    Break
15. SCTV Movie: Ben Hur - Conclusion
16. Dialing for Dollars: Moe Green calls Paul Pope and Clyde Spielberg, Insomniac

SHOW #14 Series I

2. Those Funny Guys
   OPENING
   BUMPER
   Break
3. SCTV Sports Central
4. Movie: The Hefty Neil Story - Part I
5. SCTV Sports Central Cont.
6. SCTV News Promo
7. Shoplifting PSA
   BUMPER
   Break
8. 50 Psalms
9. Movie: The Hefty Neil Story - Part II
10. SCTV Sports Central Cont.
11. Emergency Orderly Promo
12. Court Clerk Promo
    BUMPER
    Break
13. SCTV Sports Central Cont.
14. Movie: The Hefty Neil Story - Part III
15. SCTV Sports Central - Conclusion

SHOW #15 Series I

2. Library Police
   OPENING
   BUMPER
   Break
3. Exorcising: with Reagan Blair
4. SCTV News: Earl's Son
5. Chickadee Chickette Commercial: Chicken Style Loaf
6. Leave It to Beaver
   BUMPER
   Break
7. Quick Wash Dish Laundry Commercial
8. Juvenile Alcoholics PSA: Children on Booze

9. Schtick Foo Movie Promo: Blind Fists of the Furious Dragon with Lin Ye Tang
10. Dr. Tongue and His Animal Friends
11. Amco's Family Detective Game
    BUMPER
    Break
12. Dialing for Dollars: Moe phones his wife

SHOW #16 Series I

2. Nothing Commercial: with Harvey K-Tel
   OPENING
   BUMPER
   Break
3. Winning Chess
4. SCTV News: Earl's Chromakey Problem
5. Rhoda Barrett
6. Connie Franklin’s 20 Depressing Hits Commercial
   BUMPER
   Break
7. Warning Signs
8. LaRue's Penthouse Party: with Heraldo Rivera - Part I
9. Mashed Potatoes Commercial
   BUMPER
   Break
10. LaRue s Penthouse Party - Conclusion

SHOW #17 Series I

2. Diving for Dollars Game Show
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Elevator Conversations
4. Serfs Breath Mint Commercial
5. Bradley Omar's Sci-Fi Theatre: Galaxy 66
6. Tell the Truth Promo
   BUMPER
   Break
7. Mrs. Prickley's Jelly
8. Swish Buckler Promo
9. Pyramid Commercial
10. Galaxy 66 Excerpt
11. Beside the Point: with Marvin O'Shea
12. Bald and Brassy Commercial

BUMPER
Break

13. Sermonette: with Bradley Omar

SHOW #18 Series I

2. Stoned Lawyer Promo
   OPENING
   BUMPER
   Break
3. Chainsaw Massacre
4. Dante's Inferno Game Show
5. Milk of Amnesia Commercial
6. SCTV News: Earl is Anti-Women
   BUMPER
   Break
7. Meatball Heroes Promo
8. Movie Intro: with Count Floyd
9. Science Bio Movie: Madame Blitzman - Part I
10. Movie Extro: with Count Floyd
11. V.E. Commercial
12. Tornado Warning
    BUMPER
    Break
13. Science Bio Movie: Madame Blitzman - Part II
14. Movie Extro (Final): with Count Floyd

SHOW #19 Series I

2. Psychiatrists Commercial
   OPENING
   BUMPER
   Break
3. Alki Wake-Up
4. Fluffy Puff Toilet Paper Commercial
5. SCTV News: Earl's Film
6. Labels PSA
   BUMPER
   Break
7. Fat Masterson Promo
8. The $129,000 Question
9. The Point Commercial
10. Elvira Mad Again
11. Dom Perignon Commercial
    BUMPER

Break

12. Sermonette: Basketball with Father Chick Murphy

SHOW #20 Series I

2. Attention Span Commercial
   OPENING
   BUMPER
   Break
3. Sunrise Semester: Weather Casting with April Squall
4. Mick Mason: Police Photographer Promo
5. It Was That Way: with Keith Hampshire
6. Shelly Commercial
   BUMPER
   Break
7. Pocket Belt Commercial
8. I Cry Each Day I Die
9. Monster Chiller Horror Theatre: Count Floyd Intro
10. Movie: Dr. Tongue's House of Wax
11. Monster Chiller Horror Theatre: Count Floyd Extro
    BUMPER
    Break
12. SCTV Boogie: with Mel Slirrop

SHOW #21 Series I

2. Counterattack Bug Spray Commercial
   OPENING
   BUMPER
   Break
3. Paul's Workshop: with Paul Fistinyerface
4. Baretta's Bird Promo
5. SCTV News: Earl's Dog Stories
6. Rhoda Barrett from Hollywood: with Indira Gandhi
   BUMPER
   Break
7. Hal Holbrook Plays James Whitmore
8. The Sammy Maudlin Show: with Bobby Bittman Outtakes. Kenneth Clark Outtakes, and George Carlin
9. Serfs Breath Mint Commercial
10. The Sammy Maudlin Show - Conclusion
11. Shoplifting PSA
    BUMPER
    Break
12. Dialing for Dollars: Moe phones Sandy Moss

SHOW #22 Series I

2. Head and Chest Commercial
   OPENING
   BUMPER
   Break
3. Passport to Adventure: Africa
4. Klagg: Swedish Detective
5. Orson Welles' World of Mystery: Sandwich on the Orient Express
6. Sleepfast Commercial
   BUMPER
   Break
7. Homelier You Commercial
8. The World at War
9. Stay White Toothpaste Commercial
   BUMPER
   Break
10. Lowell Thompson Remembers

SHOW #23 Series I

2. Muley's Roundhouse - Part I
   OPENING
   BUMPER
   Break
3. The Three Stooges: Of Mice and Dummies
4. Muley's Roundhouse - Part II
5. Library Police Promo
6. SCTV News: Truth or Consequences, Terrorist Picnic. Earl's Name
   BUMPER
   Break
7. Spray on Socks Commercial
8. SCTV Movie of the Week: The Grapes of Mud - Part I
9. Mrs. Prickley's Jelly
10. Disco Farming
    BUMPER
    Break
11. SCTV Movie of the Week: The Grapes of Mud - Part II

SHOW #24 Series I

2. FCC Disclaimer: with Moe Green
   OPENING
   BUMPER

Break

3. AM Little America: with Tom Brokraw
4. Dan Money Promo
5. SCTV News: Mafia Interview
6. Career Opportunities: Civil Engineering Promo
   BUMPER
   Break
7. AC/DC Commercial
8. Officer Friendly
9. Marcel Cousteau's Underwater Mime
10. Masterpiece Theater: All the Long-Leggedy Beasties
    BUMPER
    Break
11. Dream Interpretation: with Raoul Wilson

SHOW #25 Series I

2. Baby Wigs Commercial
   OPENING
   BUMPER
   Break
3. Morning Facial: with Princess Carlotta - Part I
4. Check Please Promo
5. Morning Facial - Part II
6. The Man Who Would Be King of the Popes
   BUMPER
   Break
7. Mr. Coffee Table Book: with Don DiMaggio
8. The Uncle Earl Show
9. Harry Filth Promo
10. Insights: with Rev. Hugh Betcha - Socrates
11. Get Tough Commercial
12. Grumbles Restaurant Commercial
    BUMPER
    Break
13. Enough About Me: with guest Antonio Luciani

SHOW #26 Series I

2. Dialing for Dollars - Part I
3. Movie: Lust for Paint - Part I
   OPENING
   BUMPER
   Break
4. Movie: Lust for Paint - Part II

5. Celebrity Tattletales: with Prince Philip
6. Dialing for Dollars - Part II
7. Movie: Lust for Paint - Part II Cont.
8. The Babe Ruth Story
   BUMPER
   Break
9. Practical Jokes Commercial: with Marshall Brodeen
10. Movie: Lust for Paint - Part III
11. Mick Mason: Police Photographer
12. Movie: Lust for Paint - Conclusion
13. Fluffy Puff Toilet Paper Commercial
    BUMPER
    Break
14. Dialing for Dollars - Conclusion: Caballero fires Moe

Appendices

Appendix C - Running Order of Sketches - Series II

SHOW #27 Series II
OPENING
BUMPER
Break

2. Moe Green Editorial
3. Kirsch/Caballero Dispute - Part I
4. In Concert: with Lola Heatherton
   BUMPER
5. Love Craft: with Captain Alki Stereopolis
6. Waterspray Commercial
7. SCTV News: Chit Chat
8. Sermonette: with Ernst Kirsch
   BUMPER
   Break
9. The Incredible Bulk
10. Moxwell House Commercial: with Margaret Hamilton
    BUMPER
    Break
11. Feedback: with Moe Green
12. Kirsch/Caballero Dispute - Part II

SHOW #28 Series II
OPENING
BUMPER
Break

2. Monster Chiller Horror Theatre: Count Floyd Intro
3. Movie: Dr. Tongue's House of Cats
4. Monster Chiller Horror Theatre: Count Floyd Extro
5. SCTV Sports Central
6. Delay Commercial
7. Betty Bain: Professional Juror
8. Masterpiece Theater: Naughty Chambermaids
   Break
9. Bob Hope Desert Classic: with Intro by Lou Jaffee
   BUMPER
   Break

10. Bob Hope Desert Classic - Conclusion

SHOW #29 Series II
OPENING
BUMPER
Break
2. SCTV Editorial: Moe Green Threat
   BUMPER
3. Donna and Barbra
4. Master Sergeant Chef
5. SCTV News: Kidnapping
6. Cup 'n Soup Commercial
   Break
7. Petty Claims Court Promo
8. Lincoln Mercury Dali: Salvador Edition
9. K-Tel Commercial: Salvador Dali Stash Wax
10. SCTV Movie: Nice Kids from Hell
    BUMPER
    Break
11. SCTV News Bulletin: Moe Green in captivity w/Leutonian Liberation Front

SHOW #30 Series II
OPENING
BUMPER
Break
2. SCTV Solid Gold Telethon - Part I
   BUMPER
3. Beef 'n Booze Commercial
4. SCTV Telethon - Part II (Lola Heatherton, Captain Combat, Steve and Eydie)
   BUMPER
   Break
5. Max Lax Commercial
   BUMPER
6. SCTV Telethon - Part III (Pirini Scleroso)
   BUMPER
   Break
7. SCTV Telethon - Part IV (Lorna Minnelli)

SHOW #31 Series II
OPENING
Break

2. Restless Doctors
3. SCTV News Bulletin: Ernst Kirsch on Strike
4. Medieval Sitcom: Master Ralph Roister Doister
5. Palmoval Commercial: with Edith Prickley
6. SCTV News: Writer's Strike
   BUMPER
   Break
7. LaRue by Night: with Pirini Scleroso
8. Harlett Romances
9. LaRue by Night - Part II: with Angelo Rosato
   Break
10. Kirsch/Caballero Resolution

SHOW #32 Series II
OPENING
BUMPER
Break
2. Johnny LaRue for City Council Commercial
3. The Silly Bastard
   BUMPER
   Break
4. SCTV Election Central: with clip of the Great Debate
5. One Is Enough Promo: with Barbi Sommers
6. Moxwell House Decaffeinated Coffee Commercial: with Margaret Hamilton
7. SCTV Election Central - Part II
   BUMPER
   Break
8. Career Home Study Program Commercial
9. SCTV Election Central - Part III (LaRue Campaign HQ)

SHOW #33 Series II
OPENING
BUMPER
Break
2. Caballero Policy Statement
3. Farm Film Report: with Big Jim & Billy Sol - Part I
4. Cup 'n Soup Commercial
   BUMPER
5. The Millionaire
6. Falcons and Oysters Game Show
   BUMPER
   Break

7. Speaking of Talk: with Lou Jaffee and Harvey K-Tel
8. Grease Commercial: a Johnny LaRue Product
   Break
9. SCTV Movie: How the Middle East Was Won
10. Farm Film Report - Part II: Blow-Up

SHOW #34 Series II
OPENING
BUMPER
Break
2. The Mirthmakers: with Orson Welles - Part I
3. Max Lax Commercial
4. The Mirthmakers - Part II: with Bittman and Cheryl Kinsey
   BUMPER
   Break
5. SCTV News: Happy Endings
6. Modular Shoes from K-Tel Commercial
   BUMPER
   Break
7. Chinese Fairy Tale: with Lin Ye Tang
8. SCTV Triple Feature: Drums of the Congo Swamp Rats. Desert Rat Drums, Drum Rats in Outer Space
9. Pit Stop Deodorant Commercial: with Jan Wilson
10. SCTV Triple Feature: Happy Ending Conclusions

SHOW #35 Series II
OPENING
BUMPER
Break
2. Me and You and Yoga and Me
3. Waterspray Commercial
4. High-Q Game Show
   BUMPER
   Break
5. LaRue Towers
6. Dr. Thom: Marriage Counsellor
7. Botch and Lamb Soft Contact Lenses Commercial
   BUMPER
   Break
8. Cousteau's Undersea Adventure

SHOW #36 Series II
OPENING

Break

2. Shoot at the Stars: w/John Rutter, Chano, Robert Groulet
3. SCTV News: Next Door News

Break

4. Edith Prickley Statement: with Caballero Intro
5. Jaws 23

BUMPER

Break

6. Sunrise Semester: Town Pride with Paul Fistinyerface
7. Sore Loser: Courtroom Drama
8. Words to Live By: with Edith Prickley (and confrontation with Caballero)

SHOW #37 Series II

OPENING

BUMPER

Break

2. SCTV 30th Anniversary Show - Huac Hearings Insert with Earl's Father
3. Palmoval Commercial: with Edith Prickley

BUMPER

Break

4. SCTV 30th Anniversary Show - Inserts of: Yellow Belly, The Old Texas Rangers, Liverboat
5. Delay Commercial

BUMPER

Break

6. SCTV 30th Anniversary Show - Insert of What's My Shoe Size Game Show

SHOW #38 Series II

OPENING

BUMPER

Break

2. Mr. Science: with Johnny LaRue and the Devil's Kid
3. Career Opportunities Commercial (Matchbook Advertising)
4. SCTV News: Scary News
5. Preside Chat: with Mayor Tommy Shanks

BUMPER

Break

6. Fourth Degree: with Chuck Clark and Governor Jerry Brown
7. Monster Chiller Horror Theatre: Count Floyd Intro
8. Ingmar Bergman's Whispers of the Wolf

9. Monster Chiller Horror Theatre: Count Floyd Extro
   BUMPER
   Break
10. Occult Sermonette: with Reverend Mulcibar Arimaspians and blow-up by Big Jim and Billy Sol

SHOW #39 Series II
OPENING
BUMPER
Break
2. Donahue in the Morning
3. Sid Dithers: Private Eye
4. UFO Sharkey Promo
   BUMPER
   Break
5. Enough About Me: with Visitor from Zimbabwe
6. Fish Police Promo
   BUMPER
   Break
7. Biller Hi-Lite Beer Commercial
8. Bad Acting in Hollywood: Movie: Johnny Dark Always Rings Twice
9. Bad Acting in Hollywood: Extro by Tom Boslee

SHOW #40 Series II
OPENING
BUMPER
Break
2. Only for Women Interview Show
3. SCTV Movie: Hats of the West
4. Consumer Concern: Children's Clothing
   BUMPER
   Break
5. Long Distance Commercial
6. SCTV Special Presentation: The Melonville Snooker Championships with Lou Jaffee
   BUMPER
   Break
7. Alfred Hitchcock Presents - Intro
8. Devil's 10-G Towering Inferno Commercial
9. Alfred Hitchcock Presents - Murder Is Bad for Your Health
10. Alfred Hitchcock Presents - Extro

SHOW #41 Series II
OPENING
BUMPER
Break

2. Undercover Policewoman: Paprika Anderson
3. SCTV News: Earl's Editorial on Marijuana
   BUMPER
   Break
4. Daylea Yogurt Commercial
5. Masterpiece Theatre Promos: The Lincoln-Douglas Debates, Mohicans Galore, Cretin's Island
6. Mike's Mercenaries: Amco Toy Commercial
   BUMPER
   Break
7. SCTV Movie: Fighting Air Dogs Over the Pacific

SHOW #42 Series II
OPENING
BUMPER
Break

2. The Amazing Kretin
3. The Heys of Our Lives Soap Opera
   BUMPER
   Break
4. SCTV News: Earl's Interview at the Melonville State Pen
5. Phil's Nails Commercial
   BUMPER
   Break
6. William Castle Presents Agatha Christie's Death Takes No Holiday
7. Extro by William Castle: with Hercule and Agatha

SHOW #43 Series II
OPENING
BUMPER
Break

2. Cooking with Edith Prickley - Part I
3. Tex and Edna Boil's Organ Emporium: Cook-Out Weekend with Rhythm Ace Special
4. Cooking with Edith Prickley - Part II
5. Masterpiece Theater: Burlington Library's Production of Hamlet
   BUMPER

Break

6. Mind Games: Amco Toy Commercial
7. SCTV News: Earl Has Impacted Wisdom Tooth
8. Stop Smoking Ad: with Lola Heatherton

Break

9. Masterpiece Wigs Commercial: with Alistair Cooke
10. SCTV Mail Bag: with Bob Clark
11. Rock Concert: with hosts Big Jim and Billy Sol and guests: Freddy Fender, Randy Newman, Patti Smith, Helen Reddy and Village People

SHOW #44 Series II

OPENING
BUMPER

Break

2. Fantasy Island: Opening and Intro of Guests
   BUMPER

Break

3. Fantasy Island - Part II: Bob Hope and Bing Crosby in Harem
4. Ronco's Sauna/Air Conditioning System Commercial
   BUMPER

Break

5. Fantasy Island - Part III: Elsa and Rick meet, Hope and Crosby hide out, Ginger and Fred dance, Glenda of the North comes and transports Hope and Crosby back to Kansas

SHOW #45 Series II

OPENING
BUMPER

Break

2. The Sammy Maudlin Show - Part I: with Edith Prickley
3. Chet Vet Dead Pet Removal Commercial
4. Johnny LaRue Toys Commercial
   BUMPER

Break

5. The Sammy Maudlin Show - Part II: with Bobby Bittman and Lola Heatherton and clips from On the Water front Again
6. Evelynn Wolf School of Speed Eating Commercial: with special feature on Speed Drinking by Johnny LaRue
   BUMPER

Break

7. The Sammy Maudlin Show - Part III: with Lin Ye Tang and another clip from On the Water front Again

SHOW #46 Series II
OPENING
BUMPER
Break

2. The Butch Grant Show
3. Oil of Oil Commercial: with Yenna Olsen
4. Those Two Zany Ambulance Drivers
5. Women Say the Darndest Things: with Art Linkletter
   BUMPER
   Break
6. Ronco Weiner Skinner Commercial
7. Tex and Edna Boil's Organ Emporium: How They Transported Their Shipment of Shetland Budgies
8. SCTV News: Earl Attacks Crew Inefficiency
9. Captain O'Shaunessey's Table Top Smoke Detector
   BUMPER
   Break
10. Rockin' Mel Slirrop's Disco Dance Show

SHOW #47 Series II
OPENING
BUMPER
Break

2. Passport to Adventure: Entertaining at Home
3. Tax Advice: with Liberace
   BUMPER
   Break
4. SCTV News: Special Address by Mayor Tommy Shanks
5. Taps Friendly No-Name Supermarket Commercial
6. The Dr. Braino Hour: with Dr. Braino and Dr. Psychedelic
   BUMPER
   Break
7. Pipeline: with Vince DeBaucheo

SHOW #48 Series II
OPENING
BUMPER
Break

2. The Young Weasels
3. Fireside Chat: with Mayor Tommy Shanks
4. Simple Touch Whitener Commercial
5. Tex and Edna Boil's Organ Emporium: Free Budgies & Budgie Bait

BUMPER
Break

6. Family Crisis Game Show: with Johnny LaRue
7. Graft Cheese Commercial
   BUMPER
   Break
8. SCTV News: Special Report on Triplets with Pirini Scleroso, Consumer Action Line

SHOW #49 Series II
OPENING
BUMPER
Break

2. Take the Money and Run
3. Raised by Geese
4. Ronco's No Sweat Sauna Commercial
   BUMPER
   Break
5. Big Giant Restaurant Commercial
6. Relaxing with Raoul
7. Save Guns Promo: with Bob Burns
8. Biller Hi-Lite Beer Commercial
   BUMPER
   Break
9. Dining with LaRue: French Restaurant

SHOW #50 Series II
OPENING
BUMPER
Break

2. The Two Goofs Grocery Store
3. Mental Illness PSA: with Don Strom
4. Insights: with Hugh Betcha
   BUMPER
   Break
5. Meet the Pawnbroker Game Show: with Johnny LaRue
6. SCTV News: Earl Dines on Air
7. Polordak Camera Promo
   BUMPER
   Break
8. Firing Squad: with William F. Buckley and Meatloaf
9. SCTV Big Cultural Event: The Flaming Turkey Ballet

SHOW #51 Series II
OPENING
BUMPER
Break

2. Lola Heatherton in Concert
3. Donna and Barbra: Cooking Show with Guest Barbra Streisberg
4. UFO Sharkey Promo
   BUMPER
   Break
5. What's My Shoe Size Game Show
6. Phil's Nails Commercial
   BUMPER
   Break
7. Bob Hope Desert Classic

SHOW #52 Series II
OPENING
BUMPER
Break

2. Speaking of Talk: with Lou Jaffee and Harvey K-Tel
3. Long Distance Commercial
4. Family Crisis Game Show
   BUMPER
   Break
5. Tex and Edna Boil's Organ Emporium: Rhythm Ace Special
6. The Millionaire
   BUMPER
   Break
7. SCTV Rock Concert: with Billy Sol and Big Jim McBob
   BUMPER
   Break
8. Tex and Edna Boil’s Organ Emporium: Rhythm Ace Special
9. The Millionaire
   BUMPER
   Break
10. SCTV Rock Concert: with Billy Sol and Big Jim McBob

Appendices

Appendix C - Running Order of Sketches - Series III

SHOW #53 Series III
OPENING
2. Edith Prickley Promo: Rock Concert
3. Rhoda Promo
4. My Fair Lady
5. News Teaser
BUMPER
Break
6. Kanadian Korner #1: Introductory Show
7. SCTV News: Earl Flubs Words
8. Woody and Andrea Promo
BUMPER
Break
9. Lee A. Iacocca Rock Concert

SHOW #54 Series III
OPENING
2. Caballero Promo: Thursday Night
3. Thursday Night
BUMPER
Break
4. Kanadian Korner #2: Earmuffs
5. Dat's Da Name of Dat Tune Promo
6. Bittman Does Dallas Promo
7. K-Tel's Fast Talking Playhouse
8. Guy Friday Promo
BUMPER
Break
9. Joyce de 1/2-Wit Commercial
10. Point/Counterpoint: Alcoholism

SHOW #55 Series III
OPENING
2. Words to Live By (Sermonette): Karlov & Crock
3. Elvis 'n Costello Promo
4. News Teaser

BUMPER
Break

5. Kanadian Korner #3: French Canadian Problem
6. Melba's Disco Jeans Commercial
7. SCTV News: Alm Delay
8. Crazy Crafts with Molly Earl
9. Caballero Intro: SCTV Live Theatre
   BUMPER
   Break
10. SCTV Live Theatre: Death of a Salesman

SHOW #56 Series III

OPENING

2. The Young and the Wrestling Promo
3. Money Talks
   BUMPER
   Break
4. Kanadian Korner #4: Calculators
5. Make Me Barf Promo
6. Dialing for Dollars - Intro
7. SCTV Movie: My Factory. My Self - Part I
   BUMPER
   Break

5a. Dialing for Dollars Cont.
6a. SCTV Movie - Part II
5b. Dialing for Dollars - Conclusion

SHOW #57 Series III

OPENING

2. Sunrise Semester: Communicating in Italian
3. Count Aoyd Promo: Death Motel
4. Chicken Soup Commercial
   BUMPER
   Break
5. Kanadian Korner #5: Snow Chains
6. Edna Hymbecker Ronco Records Commercial
7. Danny Eubanks: Seminarian/Rookie Cop Promo
8. Death Motel - Part I
   BUMPER
   Break

7a. Death Motel - Part II

SHOW #58 Series III

OPENING
2. Sunrise Semester: Conversational New Yorkese
3. Tex and Edna Boil's Organ Emporium
BUMPER
Break
4. Kanadian Korner #6: Back Bacon and Snow Chains
5. Donahue Promo
6. 60/20
7. Caballero Spot: Orbit Decaying
BUMPER
Break
8. Sponsor a Charwoman - PSA
9. The Lone Ranger Show

SHOW #59 Series III
OPENING
2. Prickley Promo: Play it Again. Bob
3. The Trial of Oscar Wilde
4. News Teaser
BUMPER
Break
5. Kanadian Korner #10: Making Doug Go
6. Roto Rooster Commercial
7. SCTV News: Earl's Travel Tips
8. Play it Again. Bob - Part I
BUMPER
Break
7a. Play it Again. Bob - Part II

SHOW #60 Series III
OPENING
2. Sunrise Semester: Conversational Scottish
3. Chick Monck: Roadie Marriage Counsellor
BUMPER
Break
4. Kanadian Korner #8: Back Packing with Beer on Ski Trips
5. Cavett: Interviewing Cavett
6. Gaslight - Part I
BUMPER
Break
5a. Gaslight - Part II
6. Sermonette: Father Raoul Wilson

SHOW #61 Series III

OPENING

2. Sunrise Semester: Man's Ability to Imitate
3. Pro Cigs Commercial
4. News Teaser

BUMPER

Break

5. Kanadian Korner #17: Using Snowshoes for Spatulas
6. Count Floyd Promo: The Odd Couple
7. Sea Talk Promo
8. SCTV News: Earl Plugs Products
9. Brinkley: Viletones Rock Review

BUMPER

Break

10. The Invisible Man Promo
11. Cooking with Marcello: Lobster Cacciatore

SHOW #62 Series III

OPENING

2. Norman Gorman's Shakespeare in the Park
3. Cheryl Kinsey: Travelling Sexologist

BUMPER

Break

4. Kanadian Korner #19: Boom Shadows and Stuff That Bugs Us
5. Merv Promo
6. Caballero Spot: Letters
7. Participaction Commercial
8. Flashing Eyes Promo

BUMPER

Break

9. Mel's Rock Pile: Blough Brothers

SHOW #63 Series III

OPENING

2. Sunrise Semester: Veronica Swansong
3. Prickley Promo: Sammy Maudlin Show

BUMPER

Break

4. Kanadian Korner #11: Miracle of Back Bacon Legend
5. Stretch Your Arm Promo
6. Ronny Barrett's Sports
7. Taxi Driver Promo: Gregory Peck
8. Totacontrol Commercial

9. Caballero Spot: Name Mix-Up
   BUMPER
   Break
10. The Sammy Maudlin Show

SHOW #64 Series III
OPENING
2. Crazy Crafts with Molly Earl: Bingo Pie Plate
3. News Teaser
   BUMPER
   Break
4. Kanadian Korner #13: Name That Smoke
5. Tom Snyder M.D. Promo
6. SCTV News: Rollerskating
7. Grizzly Abrams
   BUMPER
   Break
8. Record a-Date
9. Mel Torme Lyrics

SHOW #65 Series III
OPENING
2. Sunrise Semester: Do It Yourself Advertising
3. Chick Monck: Roadie for the Defence
4. News Teaser
   BUMPER
   Break
5. Kanadian Korner #24: Star Wars
6. SCTV News: Mr. Earl Doll
7. Joni Mitchell Dog Album Commercial
8. Bill Needle's Mailbag #3 - Attacks Coconut
   BUMPER
   Break
9. Video Pirates
10. Dialing for Dollars #3

SHOW #66 Series III
OPENING
2. Edith Prickley Promo: Hollywood Extras
3. Mamorex Commercial: David Seville
4. Bill Needle's Mailbag #5
5. Taxi Driver Promo: Dick Cavett
   BUMPER

Break

6. Kanadian Korner #14: Exercising with a Wolf Pelt
7. Howard's Bristol Cream Commercial
8. Sneak Previews
9. Hawaii Five Ho Promo

BUMPER

Break

10. Hollywood Salutes Its Extras - Part I
11. Tri-Promo: Black Man, White Boy

9a. Hollywood Salutes Its Extras - Part II

SHOW #67 Series III

OPENING

2. Men on Women
3. Caballero Close: Men on Women

BUMPER

Break

4. Kanadian Korner #15: Rolling Your Own with Ski Gloves
5. Cooking with Marcello: Crazy Patty
6. Taxi Driver Promo: Woody Allen
7. Bill Needle #6

BUMPER

Break

8. Caballero Spot: Moe Green
9. The Irwin Allen Show

SHOW #68 Series III

OPENING

2. Got a Minute: With Dr. Sid Dithers
3. Kanadian Korner #28: Mystery Guest
4. Taxi Driver Promo: Bob Hope

BUMPER

Break

5. New Year's Eve 1983 - Part I

BUMPER

Break

4a. New Year's Eve 1983 - Part II

SHOW #69 Series III

OPENING

2. Sunrise Semester: Astrology with Angus Crock
3. Count Floyd Promo: Georgy Girl

BUMPER

Break

4. Kanadian Korner #23: Dogs Fighting
5. SCTV News: Earl at the Pit Bull Fights
6. Brinkley Commentary: Barbers

4a. News Conclusion

6. Cruisin' Gourmet

BUMPER

Break

7. Two Way TV
8. Bill Needle #7
9. Molly Earl's Crazy Crafts Promo
10. Sermonette: Rabbi Karlov

SHOW #70 Series III

OPENING

2. K-Tel Lightfoot Commercial
3. Cooking with Marcello: Vatican

BUMPER

Break

4. Kanadian Korner #18: Too Many Teams in the NHL
5. Crazy Crafts with Molly Earl: Boyfriend Bob
6. Caballero Intro: Alpha Channel
7. Alpha Channel
8. Bill Needle #8

BUMPER

Break

9. Dialing for Dollars #2: Threatening Phone Call

SHOW #71 Series III

OPENING

2. Sunrise Semester: Basic Photography
3. Mamorex Video Tape: Tom Waits and Rickie Lee Jones

BUMPER

Break

4. Kanadian Korner #26: Going Bowling Loaded
5. Tri-Promo #2: Today, Tonight. Tomorrow
6. Bill Needle #9: Show cut to :03
7. Caballero Intro: Midnight Express Special
8. Midnight Express Special - Part I

BUMPER

Break

7a. Midnight Express Special - Part II

SHOW #72 Series III

OPENING

2. Sunrise Semester: Disasters in the Home
3. Nasex Nose Deodorant Commercial
4. Bill Needle #10: Muffled from Top

BUMPER

Break

5. Kanadian Korner #20: Things That Bug Us
6. Freddie de Cordova Show Promo
7. Cookery Crock with Angus Crock

BUMPER

Break

8. Quincy: Cartoon Coroner

SHOW #73 Series III

OPENING

2. Starting Out with Bill Needle
3. Eskimo Arts Commercial
4. Prickley Promo: The Mating Game
5. News Teaser

BUMPER

Break

6. Kanadian Korner #22: Parking Spaces at Donut Places
7. Taxi Driver Promo: Sid Dithers
8. SCTV News: Cronkite

BUMPER

Break

9. The Mating Game

SHOW #74 Series III

OPENING

2. Sunrise Semester: Societal Behaviour with Norman Gorman
3. American Express Commercial: Henry Moore
4. Cassie Mackeral at Chez Mona
5. News Teaser

BUMPER

Break

6. Kanadian Korner #29: Kicked out of Studio
7. SCTV News: Arm Wrestling
8. Brinkley Commentary: Quality Smoke

BUMPER

Break

9. Restaurant: with Gene Shalit

10. Dialing for Dollars: Prickley and Karlov

SHOW #75 Series III
OPENING
2. Sunrise Semester: Greek Travel with Alki Stereopolis
3. Prickley Promo: Mel's Rock Pile II
4. Jackie Stewart's Wide World of High Voices
BUMPER
Break
5. Lucky Ibsen: Exercise Is Easy
6. Kanadian Korner #30: Stolen Car
7. Mel's Rock Pile II: with Jerome Slirrop
BUMPER
Break

6a. Mel's Rock Pile II - Conclusion

SHOW #76 Series III
OPENING
2. Cooking with Marcello: Chicken Cacciatore
BUMPER
Break
3. Kanadian Korner #32: Where to Look for Cops
4. Fish 'n Chips Promo
5. Logos Galore
6. Count Floyd Intro: Dick Cavett Show
BUMPER
Break
7. Cavett: with Bobby Bittman

5a. Count Aoyd Extro: Dick Cavett Show

SHOW #77 Series III
OPENING
2. Prickley Promo: The Cisco Kid
3. Marlin Perkins Wildlife Dinner Restaurant
4. Neil Jung: Psychiatrist - Promo
5. Love Boat Promo
6. Kanadian Korner #33: Doug Builds New Studio
BUMPER
Break
7. The Cisco Kid - Part I
BUMPER
Break

6a. The Cisco Kid - Part II

SHOW #78 Series III

OPENING

2. Caballero Spot: Model Satellite
3. Sunrise Semester: Do-It-Yourself Advertising
4. Merv Promo

BUMPER

Break

5. Kanadian Korner #24: Star Wars
6. Taxi Driver Promo: Bob Hope
7. Cavett: with Cavett
8. Elvis 'n Costello Promo
9. K-Tel's Fast Talking Playhouse

BUMPER

Break

10. Tri-Promo #1: Black Man, White Boy
11. My Fair Lady
12. Woody and Andrea Promo
13. Mamorex Videotape Commercial
14. Mel Torme Lyrics

Appendices

Appendix D - Running Order of Sketches - Cycle I

SHOW #79 Cycle I
OPENING
2. Guy Caballero Wraparound
3. High-Q Game Show
BUMPER
Break
4. Merv Promo
5. English for Beginners
6. Psychiatrist Commercial
BUMPER
Break
7. Edith Prickley Wraparound
8. Leave It to Beaver
BUMPER
Break
9. Kanadian Korner: Dogs Fighting
10. Dan Money Promo
11. One on the Town: with Levon Helm - Part 1 "Sweet Peach Georgia Wine"
BUMPER
Break
12. Hal and Nikki Wraparound
13. The Millionaire
14. Connie Franklin's 20 Depressing Hits
BUMPER
Break
15. Caballero/Mystic Wraparound
16. Joyce de 1/2-Wit
17. All the Long-Leggedy Beasties
BUMPER
Break
18. Spray on Socks Commercial
19. One on the Town: with Levon Helm - Part 2 "Summertime Blues"
BUMPER
Break

20. Play It Again. Bob - Part 1
    BUMPER
    Break
21. Play It Again. Bob - Part 2
    BUMPER

SHOW #80 Cycle I
OPENING
2. Five Neat Guys Neatest Hits
3. Grogan Talk Show
4. Kwallada Commercial
    BUMPER
    Break
5. Prickley/LaRue: On Set of Movie
6. Polynesia Town: with Dr. John - Part 1 "Iko, Iko"
    BUMPER
    Break
7. Larry Siegel Talk Show
8. Indira
9. Kanadian Korner: Travelling/Salaries
    BUMPER
    Break
10. Brenda Vaccaro for Genfem Protecteze Pons
11. Sammy Maudlin Show: Congressional Hearing
    BUMPER
    Break
12. Rosemans Promo
13. Yuri: Variety Special Promo
14. Will: The Movie
    BUMPER
    Break
15. Polynesia Town: with Dr. John - Part 2 "Such a Night"
    BUMPER
    Break
16. SCTV British Film Festival
    BUMPER
    Break
17. The Gerry Todd Show I
    BUMPER

SHOW #81 Cycle I
OPENING
2. Sunrise Semester: Conversational New Yorkese

BUMPER
Break

3. Lola Heatherton in Concert
4. Yellow Belly
5. Speaking of Talk
   BUMPER
   Break
6. Pirini/Caballero Runner - Part 1
7. Melvin and Howard #1
8. Sneak Previews
9. The Point Commercial
10. The Dick Cavett Show: with Dick Cavett
    BUMPER
    Break
11. Melvin and Howard #2
12. Southside Fracas: with Southside Johnny - Part 1 "All I Want Is Everything"
    BUMPER
    Break
13. Melvin and Howard #3
14. Only for Women
    BUMPER
    Break
15. Kanadian Korner: Making Doug Go
16. The Babe Ruth Story Promo
17. Pirini/Caballero Runner - Part 2
    BUMPER
    Break
18. Southside Fracas: with Southside Johnny - Part 2 "Fever"
    BUMPER
    Break
19. Pirini/Caballero Runner - Part 3
20. Sid Dithers: Private Eye
    BUMPER
    Break
21. Monster Chiller Horror Theatre: Whispers of the Wolf
    BUMPER

SHOW #82 Cycle I

2. Brinkley Commentary: Dope
   OPENING
   Break
3. Cooking with Prickley - Part 1

4. Tex and Edna Boil Commercial
5. Cooking with Prickley - Part 2
6. Matchbook Advertising
7. Mr. Science
   BUMPER
   Break
8. Sammy Maudlin Show: Bob Hope Outtakes
   BUMPER
   Break
9. Taxi Driver Promo: Woody Allen
10. Transmission Difficulty Slide
11. Program Change Slide
12. What's My Shoe Size Game Show
13. Kanadian Korner: Parking Spaces at Donut Places
    BUMPER - Rock Concert
    Break
14. Taxi Driver Promo: Gregory Peck
15. Lee A. Iacocca Rock Concert
    BUMPER - Mrs. Falbo
    Break
16. Extreme Close-Up Commercial
17. The Man Who Would Be King of the Popes
18. Taxi Driver Promo: Sid Dithers
    BUMPER - Frontier Process Server
    Break
19. Love Boat Promo
20. Chet Vet Dead Pet Removal Commercial
21. My Fair Lady
22. Harlett Romances
    BUMPER - Mel's Rock Pile
    Break
23. Mel's Rock Pile: with Jerome Slirrop - Part 1
    BUMPER - Jive Pawnbroker
    Break
24. Mel's Rock Pile - Part 2
25. Shock Theatre
    BUMPER - 3-D House of Stewardesses

SHOW #83 Cycle I

2. Tri-Promo
3. Milk of Amnesia Commercial
   BUMPER
   Break

4. LaRue Wraparound - Part 1: Crane Expense
5. Sunrise Semester: Man's Ability to Imitate
6. LaRue Wraparound - Part 2
7. Woody and Andrea Promo
   BUMPER - Cronkite
   Break
8. Station Logo
9. LaRue Wraparound - Part 3
10. Walter Cronkite/Space Shuttle: with Robert Gordon "Some Day, Some Way"
    BUMPER - Grapes of Mud
    Break
    BUMPER - Fantasy Island
11. LaRue Wraparound - Part 4
12. Phil's Nails Commercial
13. Kanadian Korner: Back Bacon and Snow Chains
    BUMPER - Bad Acting in Hollywood
    Break
14. Bad Acting in Hollywood
    Break
15. Quincy: Cartoon Coroner
16. Biller Hi-Lite Commercial
17. LaRue Wraparound - Part 5
    BUMPER - Cheryl Kinsey
    Break
    BUMPER - Hitchcock
18. Long Distance Commercial
19. LaRue Wraparound - Part 6: Street Beef
    BUMPER - Prickley
    Break
20. The Grapes of Mud - Part 1
    BUMPER - Gerry Todd
    Break
21. The Grapes of Mud - Part 2
22. Words to Live By: Karlov and Angus Crock
23. Sunrise Semester: Faking Orgasms
    BUMPER - On the Waterfront

SHOW #84 Cycle I

OPENING

2. Post-Natal Exercises Promo
3. Poochare
   BUMPER - 3-D House of Stewardesses

Break

4. Moral Majority Wraparound - Part 1
5. Merv Griffith Show
   BUMPER - Gerry Todd
   Break
6. Moral Majority Wraparound - Part 2
7. Mrs. Falbo's Tiny Town
   BUMPER - Mel's Rock Pile
   Break
8. National Midnight Star
9. Brooke Shields Show Promo
   BUMPER - Sammy Maudlin Show
   Break
10. Moral Majority Wraparound - Part 3
11. Indira
12. Doorway to Hell
    BUMPER - Rock Concert Promo
    Break
13. Monster Chiller Horror Theatre: Dr. Tongue's 3-D House of Stewardesses
    BUMPER - Dog Smoke
    Break
14. Kanadian Korner: Things That Bug Us
15. Moral Majority Wraparound - Part 3A
    BUMPER - Prickley
    Break
16. Rolling Hills PSA
17. SCTV News
    Break
18. The Gerry Todd Show II: Tom Monroe: Crosby, Stills & Nash, Mike McDonald
    BUMPER - Pledge Week

SHOW #85 Cycle I

OPENING

2. Pledge Week - Part 1
   BUMPER - The Nobel
3. Dr. Schekter Commercial
   LOGO BUMPER
   Break
4. Farm Film Report
5. Kovak Expert Commercial
6. Pledge Week - Part 2

BUMPER - Mel's Rock Pile
Break

7. Mel's Rock Pile: with Roy Orbison "Pretty Woman"
   BUMPER - Tracking the Unknown
   Break
8. Tracking the Unknown
9. Pledge Week - Part 3
   BUMPER - The Tubes
   Break
10. Pledge Week - Part 4
11. Bill Needle: RCA Editorial
    BUMPER - The Silly Bastard
    Break
12. Roy Orbison: "Working for the Man"
13. Pledge Week - Part 5
    LOGO BUMPER
    Break
14. Mayor Tommy Shanks' Fireside Chat
15. Pit Stop Commercial
16. Kanadian Korner: Calculators
    BUMPER - 0 Henry
    Break
17. 0 Henry
    BUMPER - One on the Town
    Break
18. Dahlea Yogurt Commercial
19. Pledge Week - Part 6

SHOW #86 Cycle I
OPENING

2. Gene Shalit Critics Special
3. Lola Wraparound - Part 1: Wrong Side of the Bed
   BUMPER - Fantasy Island
   Break
4. McEnroe Tennis
5. Lola Wraparound - Part 2: Dressing Room
6. Jake LaMotta s Raging Bull-B-Q
   BUMPER - Heys of Our Lives
   Break
7. Fishin' Musician - Part 1
8. K-Tel Product Crusher Commercial
9. Fishin' Musician - Part 2: with the Tubes "Sushi Girl"
   BUMPER - Great White North

Break

10. Lola Wraparound - Part 3: Newscast
    BUMPER - Lola Variety Show
    Break
11. You Talk Show
    BUMPER - The Nobel
    Break
12. Lola Variety Show
    BUMPER - Bittman
    Break
13. The Tubes: "Talk to Ya Later"
    LOGO BUMPER
    Break
14. The Nobel - Part 1
    BUMPER - Count Floyd
    Break
15. The Nobel - Part 2
16. Lola Wraparound - Part 4: Dream Sequence
    LOGO BUMPER

SHOW #87 Cycle I

OPENING

2. Max Lax Commercial
3. Bob and Doug Wraparound - Part 1
   BUMPER - Fantasy Island
   Break
4. Harry Filth Promo
5. Money Talks: with Brian Johns
6. The Johnny LaRue Exercise Show
   BUMPER - Hats of the West
   Break
7. Norman Gorman's Shakespeare in the Park
8. Bob and Doug Wraparound - Part 2
9. The Heys of Our Lives
   BUMPER - The Mirthmakers
   Break
10. SCTV Afternoon Movie: Fantasy Island - Part 1
    LOGO BUMPER
    Break
11. Fantasy Island - Part 2
    BUMPER - SCTV News
    Break
12. Bob and Doug Wraparound - Part 3: with Ian Thomas "Hold

On"
BUMPER - David Susskind
Break

13. Bob and Doug Wraparound - Part 4
14. Anne Murray Super Special Promo
    BUMPER - The Fracases
    Break
15. Don Strom for Mental Illness
16. David Susskind Show Promo
17. LaRue Tachi Commercial
    BUMPER - Dialing for Dollars
    Break
18. Bob and Doug Wraparound - Part 5: with Ian Thomas "Pilot"
    Break
19. Mel Torme Sings the National Anthem

Appendices

Appendix D - Running Order of Sketches - Cycle II

SHOW #88 Cycle I
OPENING
2. Perry Como: Still Alive
3. Tammy for Mayberline
BUMPER - Caesar
Break
4. The Benny Hill Street Blues
5. Great White North: Economics
6. Mommy Theresa
BUMPER
Break
7. Russian Show: Caesar - Part 1
8. Russian Show: Today Is Moscow
9. Russian Show: Caesar - Part 2
BUMPER
Break
10. Russian Show: LaRue and Caballero
11. Russian Show: Uposcrabblenyk
12. Russian Show: What Fits into Russia
13. Russian Show: Uzbeck PSA
14. Russian Show: Caballero and NBC
BUMPER
Break
15. The Jazz Singer: with Al Jarreau "We're In this Love Together"
BUMPER
Break
16. The Cruisin' Gourmet
17. Russian Show: Hey Giorgy
18. Russian Show: Vodka Commercial
19. Russian Show: Tibor's Tractor
20. Russian Show: Control Centre with Red Rooster
BUMPER
Break
21. Wet Nurse
22. Russian Show: Launch Pad
BUMPER

Break

23. Eskimo Art: Two Folon Sale
24. Russian Show: Rockets and Satellites

BUMPER

Break

25. Russian Show: Oval Office and Freeze Frames
26. Russian Show: Prickley Closing Statement

BUMPER

SHOW #89 Cycle I

OPENING

2. Ricardo Montalban School of Fine Acting
3. Sunrise Semester: Ventriloquism

BUMPER

Break

4. Night School Hi-Q
5. Perma Lacque Hairspray Commercial

BUMPER

Break

6. Great White North: How to Stuff a Mouse into a Beer Bottle
7. You: with Libby Wolfson
8. Video Dinners Commercial

BUMPER

Break

9. You Wraparound: Vending Machine
10. You Wraparound: Critics' Corner
11. You Wraparound: Libby and Lenny

BUMPER

Break

12. Power Play
13. The Cow: Beer Commercial

BUMPER

Break

14. You Wraparound: Theatre Beat
15. You Wraparound: The Play, Comments, Theatre Beat
16. You Wraparound: You Talk Show Promo

BUMPER

Break

17. Dusty Towne
18. My Bloody Hand

BUMPER

Break

19. The Fishin' Musician - Part 1

20. Pitchman Commercial A
21. The Fishin' Musician - Part 2: with The Plasmatics (Photo Safari)
    BUMPER
    Break
22. The Fishin' Musician -Part 3: with The Plasmatics "Doom Song"
23. Pitchman Commercial B
    BUMPER
    Break

SHOW #90 Cycle I
OPENING
2. American Dental Association PSA
3. Mrs. Falbo's Tiny Town: with G. Gordon Liddy
   BUMPER
   Break
4. Zontar - Part 1
5. Great White North: Short Cuts
6. George Carlin Movie Promo: Reel Love
   BUMPER - Count Floyd
   Break
7. Zontar - Part 2
8. For Lifers Only: Prison LP Commercial
   BUMPER - Steeplechase
   Break
9. Farm Film Celebrity Blow-Up: with Meryl Streep
10. Don Rickles Movie Promo: Love Is the Greatest Gift
11. Zontar - Part 3
    BUMPER - Screen Acting
    Break
12. Zontar - Part 4
13. Ted Gordon: Overbooked Attorney
    BUMPER
    Break
14. Zontar - Part 5a: Sammy Maudlin Show with Joan Embry
15. Tex and Edna Boil's Prairie Warehouse and Curio Emporium Commercial
    BUMPER - Natalie Cole
    Break
16. Poochare
17. Zontar - Part 5b: Sammy Maudlin Show with Julia Child - DeForest Kelley Clip and Natalie Cole "Nothin' But a Fool"

BUMPER - Money Talks
Break

18. Money Talks: Night Lady
19. American Express Commercial
20. Zontar - Part 6
    BUMPER
    Break
21. Dr. Schekter Commercial
22. Zontar - Part 7
    BUMPER

SHOW #91 Cycle I
OPENING

2. Five Neat Guys Gold
3. Emergency Caterers
   BUMPER - Cronkite's Brain
   Break
4. Walter Cronkite's Brain
5. Pirini Tylenex Commercial
   BUMPER - Gangway for Miracles
   Break
6. Slinky: Toy from Hell
7. Small Town Dick Break
8. Gangway for Miracles
9. Great White North: Carpets
   BUMPER
   Break
10. Merv III: Time Travelling to the '60s
11. Pirini Pepsi Challenge
    BUMPER - Pre-Teen World
    Break
12. Pre-Teen World: with Rough Trade "High School Confidential"
13. Carl's Cuts
    BUMPER
    Break
14. Slappy2000
15. Steeplechase - Part 1
    Break
16. Steeplechase - Part 2
17. Pirini Detergent Commercial
    BUMPER - Sammy Maudlin Show
    Break
18. Sunrise Semester: Screen Acting

19. Video Dating
    BUMPER

SHOW #92 Cycle I

OPENING
2. Double Love
3. Great White North: Microwave Ovens
   BUMPER - Pepi Longsocks
   Break
4. SCTV After School Special: Pepi Longsocks
5. Harry's Library of Distinction
   BUMPER - Maudlin Show
   Break
6. Sammy Maudlin Show: with Bittman Brothers
   BUMPER - New York Rhapsody
   Break
7. New York Rhapsody - Part 1: with Eugene Fodor "Dance of the Goblins"
   BUMPER
   Break
8. New York Rhapsody - Part 2
9. Al's Sanitone Drycleaners
   BUMPER - Hell Runner
   Break
10. Hell Runner - Part 1
11. Hollywood Squares Home Game
12. Hell Runner - Part 2
    BUMPER
    Break
13. Hell Runner - Part 3
14. Nana Mouskouri Story
    BUMPER - Shoot for the Stars
    Break
15. Fireside Chat with Mayor Tommy Shanks: Police Blotter
16. Hell Runner - Part 4
17. K-Tel Lightfoot Commercial
    BUMPER - Lola
    Break
18. Joyce de 1/2-Wit
19. Hell Runner - Part 5
    BUMPER

SHOW #93 Cycle I

OPENING
2. First Time: with Katharine Hepburn
   BUMPER - Vikings and Beekeepers
   Break
3. The Godfather - Part 1
   BUMPER - 3 D House of Beef
   Break
4. The Godfather - Part 2
   BUMPER - Gerry Todd
   Break
5. The Godfather - Part 3
   BUMPER - Death Takes No Holiday
   Break
6. The Godfather - Part 4a
   BUMPER - Farm Film Report
   Break
7. The Godfather - Part 4b
8. The Godfather - Part 5
   BUMPER
   Break
9. Great White North: Long Underwear
10. 3-D House of Beef - Part 1
    Break
11. 3-D House of Beef - Part 2: with James Ingram "Just Once"
    BUMPER - Pirini
    Break
12. Birkney's Diamonds Commercial
13. Vikings and Beekeepers
    BUMPER - LaRue's Pajama Party

SHOW #94 Cycle I

OPENING
2. Liberace's Christmas Special Promo
3. Christmas Party Wrap - Part 1
   BUMPER
   Break
4. Great White North: Beer Nog
5. Christmas Party Wrap - Part 2
   BUMPER - Tommy Shanks
   Break
6. Mayor Tommy Shanks Christmas Message
7. Sammy Maudlin Christmas Show - Part 1
8. Frank Incense Commercial

9. Sammy Maudlin Christmas Show - Part 2
   Break
10. The Nutcracker Suite - Part 1
    BUMPER
    Break
11. The Nutcracker Suite - Part 2
    BUMPER - Street Beef
    Break
12. Christmas Party Wrap - Part 3
13. Street Beef - Part 1
    BUMPER
    Break
    BUMPER - Boomtown Rats
14. Street Beef - Part 2
    BUMPER
    Break
15. Dusty Towne's Sexy Holidays
    BUMPER - Orson Welles
    Break
16. Christmas Party Wrap - Part 4
    Break
17. Christmas Party Wrap - Part 5

SHOW #95 Cycle I

OPENING

2. Dr. Tongue's 3-D House of Pancakes
3. Give 'em Hell. Bess
   BUMPER - Farm Film Blow-Up
   Break
   BUMPER
4. Farm Film Blow-Up: with Brooke Shields and the Boomtown Rats
   BUMPER - Teacher's Pet
   Break
   BUMPER
5. Videovision
6. Great White North: Geography
   BUMPER - Shoot for the Stars
   Break
7. Shoot for the Stars: with Rupert Holmes and Chuck Mangione
   BUMPER - Lone Ranger Show
   Break
   BUMPER

8. SCTV Movie of the Week: Teacher's Pet - Part 1
   Break
9. Teacher's Pet - Part 2
   BUMPER - Ben Hur
   Break
10. SCTV -Classics' Intro
11. Ben Hur - Part 1
    BUMPER
    Break
12. Ben Hur - Part 2
    BUMPER - Coming Next Week
    Break
13. The Lone Ranger Show
    BUMPER

SHOW #96 Cycle I
OPENING

2. White Scat Singers
   BUMPER - Count Floyd
   Break
3. Brinkley Comment: Music Impersonators
4. Rent-a-Retort
5. Sunrise Semester: Lake Monsters with Angus Crock
   BUMPER - Midnight Video Special
   Break
6. Midnight Video Special: with Talking Heads and The Plastics
   BUMPER - Pajama Party
   Break
7. LaRue's All Girl Friday Night Pajama Party
   BUMPER - One on the Town
   Break
8. One on the Town: Singles Bars - Part 1
9. Fireside Chat: News Bulletin
10. One on the Town: Singles Bars - Part 2
    BUMPER - Lust for Paint
    Break
11. Count Floyd: Bloodsucking Monkeys
12. Great White North: Snow Routes and Space Arms
    BUMPER - Hitchcock Presents
    Break
13. SCTV Classics Opening
14. Lust for Paint - Part 1
15. Fish Police Promo

16. Lust for Paint - Part 2
    BUMPER
    Break
17. Lust for Paint - Part 3
18. Logos Galore
19. Lust for Paint - Part 4
    BUMPER - Hitchcock Intro
    Break
20. Hitchcock Presents: Murder Is Bad for Your Health
    BUMPER

Appendices

Appendix D - Running Order of Sketches - Cycle III

SHOW #97 Cycle III
OPENING
2. Caballero Opening Statement
3. Angie
   BUMPER - Nightline Melonville
   Break
4. Bob and Doug Wrap: Promoters
5. Al Peck's Used Cars Commercial
   BUMPER - You Exercise Show
   Break
6. Bob and Doug Wrap: Closet and Hallways
7. Days of the Week Promo
   Break
8. Bob and Doug Wrap: Lola and Tony Bennett
9. You Exercise Show
   BUMPER - Nightline Melonville
   Break
10. Nightline Melonville: Unemployment
    BUMPER - Bob and Doug
    Break
11. Bob and Doug Wrap: Wardrobe, Prickley, Bar, Makeup Room
    BUMPER - Bob and Doug
    Break
12. Bob and Doug Wrap: Special - Part 1
    Break
13. Bob and Doug Wrap: Special - Part 2
14. Reverend Dan Ellesmere: Need a Friend
    BUMPER - Pre-Teen World
    Break
15. Bob and Doug Wrap: Tony Bennett with Bob and Doug
    BUMPER
    Break
16. John Belushi Tribute

SHOW #98 Cycle III
OPENING

2. Hands Off Video
   BUMPER - Pre-Teen World
   Break
3. National Midnight Star: Raoul Withers
4. Pre-Teen World Telethon - Part 1
   BUMPER - Maudlin's Eleven
   Break
5. Turk Gruman: Police Dispatcher
6. Maudlin's Eleven - Part 1
   Break
7. Maudlin's Eleven - Part 2
8. Pre-Teen World Telethon - Part 2
   BUMPER - Shake and Bake
   Break
9. Prickley Heat
10. The Adventures of Shake and Bake
    BUMPER - Days of the Week Promo
    Break
11. Nightline Melonville: Kidnapping
    BUMPER - Recess Monkeys
    Break
12. Pre-Teen World Telethon - Part 3
13. Clinical Surgical Instruments
    BUMPER - Pre-Teen World
    Break
14. Pre-Teen World Telethon - Part 4
15. Noise PSA
    Break
16. Pre-Teen World Telethon - Part 5
    BUMPER - Awards Show

SHOW #99 Cycle III

OPENING

2. Awards Show - Part 1
   BUMPER - Awards Show
   Break
   BUMPER
3. Bob's Big Boy Restaurant Commercial
4. Awards Show - Part 2
5. Convert-a-Toupe
   Break
   BUMPER - SCTV’s Award
6. Awards Show - Part 3

Break

7. Awards Show - Part 4
8. Merv Griffin: The Special Edition
   BUMPER - Awards Show
   Break
   BUMPER - Awards Show
9. Awards Show - Part 5
   BUMPER - Days of the Week
   Break
   BUMPER
10. Great White North: 15 Pin Bowling
11. Tex and Edna: Chuckie, the Baseball-Playing Chicken
12. The Fishin' Musician - Part 1
    Break
13. The Fishin' Musician - Part 2: with Third World
    Break
    BUMPER
14. Awards Show - Part 6
    BUMPER - 3-D Stake from the Heart
    Break
    BUMPER
15. Awards Show - Part 7
    Break
    BUMPER

SHOW #100 Cycle III

OPENING

2. Caballero Statement: Days of the Week
3. Gene Shalit for Bufferil
   BUMPER
   Break
4. House in a Box
5. The Days of the Week #1
   BUMPER - Just for Fun
   Break
6. Just for Fun
   BUMPER - X-Ray Eyes
   Break
7. The Man with the X-Ray Eyes
8. Tex and Edna Runner - Part 1
   BUMPER - 3-D Stake from the Heart
   Break
9. SCTV Special Presentation: 3-D Stake from the Heart - Part 1

Break

10. 3-D Stake from the Heart - Part 2
11. Tex and Edna Runner - Part 2
    BUMPER
    Break
12. Reverend Dan Ellesmere: Grab Bag
13. Tex and Edna Runner - Part 3: The Auditions
    BUMPER - Carl Perkins
    Break
14. The Irv Goldfarb Show
15. Tex and Edna Runner - Part 4: The New Man
    BUMPER
    Break
16. Sunrise Semester with Norman Gorman: Shower, Super, Lawyer
    BUMPER

SHOW #101 Cycle III

OPENING

2. Annie
   BUMPER - Pet Peeves
   Break
3. Stairway to Heaven LP
4. Donahue: Pornography
5. Pet Peeves: Elizabeth Taylor
   BUMPER - Days of the Week Recap
   Break
6. The Days of the Week #2
   BUMPER - Happy Wanderers
   Break
7. The Happy Wanderers (Debut Show)
   BUMPER
   Break
8. Bob and Doug Promo
9. Afterschool Surgery
10. Nightline Melonville: Shanks/Milk Fund
11. Pet Peeves: Bob Hope
    BUMPER - Gil Fisher Promo
    Break
12. Pet Peeves: Pavarotti
13. Audio Games
14. The Fishin' Musician - Part 1
15. Kil Amo Commercial

Break

16. The Fishin' Musician - Part 2: with Carl Perkins
    BUMPER - Hall and Oates
    Break
17. Bob and Doug
18. Pet Peeves: Morgan Fairchild
19. Fish Flakes Commercial
    BUMPER - Stand Up
    Break
20. Stand Up and Be Counted
    BUMPER - Mrs. Falbo

SHOW #102 Cycle III

OPENING

2. Edison Gum Commercial: with Pavarotti
   BUMPER - Hall and Oates
   Break
   BUMPER
3. The Sammy Maudlin Show - Part 1: with Hall and Oates
   Break
   BUMPER
4. The Sammy Maudlin Show - Part 2
5. LaRue's Isolation Tank
   Break
6. The Mercury III Players: Murder in the Cathedral
   Break
   BUMPER
7. The Days of the Week #3
   BUMPER - Bob and Doug
   Break
   BUMPER
8. Ethel Merman
9. Bob and Doug: Twist-Off Beer Caps
10. Mr. Boom Microphone Commercial
    Break
11. Mrs. Falbo's Tiny Town: Visit to Prison
    BUMPER - Count Floyd
    Break
    BUMPER
12. Wheelbarrow World
13. Revenge Game Show
    BUMPER
    Break

BUMPER
14. Carl's Cuts
15. Caballero Closing Statement
Break
BUMPER

SHOW #103 Cycle III
OPENING
2. Bell Telephone Commercial
BUMPER - Battle of PBS Stars
Break
3. Battle of the PBS Stars - Part 1
BUMPER - Wok on the Wild Side
Break
4. Wok on the Wild Side
5. Battle of the PBS Stars - Part 2
BUMPER - Days of the Week Recap
Break
6. The Days of the Week #4
BUMPER - Teenage Communist
Break
7. Battle of the PBS Stars - Part 3
8. I Was a Teenage Communist - Part 1: with Dave Edmunds
BUMPER - Teenage Communist
Break
9. I Was a Teenage Communist - Part 2
10. Harry's Sex Shop: Businessman of the Year
BUMPER
Break
11. Big Dude Commercial
12. Charlie's Kitchen
BUMPER - Joe Greene
Break
13. Mean Joe Greene Playhouse: with Joe Greene and Rocky Blier
Break
14. Love Slaves
15. Brinkley Farewell

SHOW #104 Cycle III
OPENING
2. Nostradamus
BUMPER - Money Talks

Break

3. Identical Bell Hops
4. Money Talks: Condominiums
   BUMPER - Nightline Melonville
   Break
5. Nightline Melonville: Tip O'Neill and Margaret Thatcher
6. Identical Cheese Hostesses
   BUMPER - Gil Fisher
   Break
7. Jerry Lewis
8. Great White North: Dog Scoops
9. Identical Oil Ministers
   BUMPER - Days of the Week Recap
   Break
10. The Days of the Week #5
11. International House of Panties
    BUMPER - Italian Movie
    Break
12. Italian Movie
    BUMPER - Soapy Maxwell
    Break
13. Gil Fisher: with Jimmy Buffett
    BUMPER
    Break
14. Frank Levine
15. Mouse House
16. Tommy Shanks: Chipped Tooth
17. The Making of Dr. X
    BUMPER - Dali
    Break
18. Skip Bittman
19. Dali
    BUMPER - Bill Murray

SHOW #105 Cycle III

OPENING

2. Joe DiMaggio s Restaurant
   BUMPER - Soapy Maxwell
   Break
3. Caballero Office Scene
4. Norman Mailer for Tyde
5. Soapy Maxwell - Part 1
   BUMPER - Soapy Cont.

Break

6. Soapy Maxwell - Part 2
   BUMPER - Days of the Week Recap
   Break
7. The Days of the Week #6
   BUMPER - Caballero/LaRue
   Break
8. LaRue and Bill Murray in the Bar - Part 1
9. Leon Lipschitz
   BUMPER - TV Talk
   Break
10. LaRue and Bill Murray in the Bar - Part 2
11. TV Talk
    BUMPER - Carl’s Cuts
    Break
12. Carl's Cuts Delivers
    Break
13. Caballero's Office: with LaRue and Bill Murray
14. Nosy the Short-Haired Terrier Dog
15. Wall Street Journal
    BUMPER
    Break
16. Finnian’s Rainbow Meat
17. Bill Murray Closing

Appendices

Appendix D - Running Order of Sketches - Cycle IV

SHOW #106 Cycle IV
OPENING
2. Ron Gallela for Penolta
BUMPER - Sammy Maudlin Show
Break
3. Sammy Maudlin Anniversary Show - Part 1: Lon Chaney. Lorna Minelli
4. SCTV Strike Bulletin #1
Break
5. Sammy Maudlin Anniversary Show - Part 2: Bobby Bittman
6. SCTV Strike Bulletin #2
7. Strike Announcement: Dithers and Caballero
8. Studio 54: Prickley and Trudeau
BUMPER - Tommy Shanks
Break
9. Caballero Statement and CBC Logo
10. Hinterland Who's Who: The Woodchuck
11. Monday Night Curling Promo
12. It's a Canadian Fact: Thanksgiving
13. Moose Beer Commercial: with Ken Taylor
BUMPER - Headline Challenge
Break
14. Headline Challenge - Part 1
15. Hinterland Who’s Who Repeat
16. It's a Canadian Fact: Niagara Falls
17. Headline Challenge - Part 2
BUMPER - The Journal
Break
18. The Journal
19. It's a Canadian Fact: Football
BUMPER - Strike Update/CBC Logo
Break
20. NFB Vignette: The Chair
21. CBC Tri-Promo
22. Strike Negotiations: Prickley and Dithers
23. It's a Canadian Fact: Pearl Harbor

BUMPER - Garth & Gord & Fiona & Alice
Break

24. Movie: Garth & Gord & Fiona & Alice
25. SCTV Strike Bulletin #3
    BUMPER - Press Conference
    Break
26. Press Conference
27. Sammy Maudlin Anniversary Show - Part 3: Earthquake. William B.
    BUMPER - John Cougar

SHOW #107 Cycle IV
OPENING

2. Twelve Angry Men
3. Indecent Exposure Wrap: Caballero's Office
   BUMPER
   Break
4. Indecent Exposure Wrap: Accounting Office
5. Indecent Exposure Wrap: Underground Garage
6. Krishnas Sing Manilow
   BUMPER - John Cougar
   Break
7. Indecent Exposure Wrap: Newscast
8. SCTV Movie of the Week Opening
9. The Nutty Lab Assistant - Part 1
   BUMPER
   Break
10. SCTV Movie of the Week Opening Repeat
11. The Nutty Lab Assistant - Part 2: with John Cougar
    BUMPER - Indecent Exposure
    Break
12. Indecent Exposure Wrap: Boardroom and Caballero Estate
    BUMPER - Mrs. Falbo
    Break
13. Mrs. Falbo’s Rainy Day Show
    BUMPER - Count Floyd
    Break
14. Indecent Exposure Wrap: Boardroom
15. Jackie Rogers: The Special That Never Aired
16. Indecent Exposure Wrap: Newscast/Guy's Apology
    BUMPER - LaRue Tachi
    Break
17. LaRue Tachi Commercial: with John Cougar

BUMPER - Robin Williams
Break

18. Indecent Exposure Conclusion: Caballero's Office

SHOW #108 Cycle IV
OPENING

2. Election Central Promo
3. Vic Hedges Commercial: Because Nobody's Perfect

BUMPER - Brock Linehan
Break

4. Proposition 38: Disposable Bottles
5. Libby Wolfson Campaign Ad
6. Happy Wanderers' Salute to John Williams - Part 1
7. Vic Hedges Commercial: The Alternative

BUMPER - Election
Break

8. Troy Sorren for Board of Education
9. Happy Wanderers' Salute - Part 2
10. Happy Wanderers PSA: Voter Registration
11. Happy Wanderers' Salute - Part 3

BUMPER - Libby Wolfson
Break

12. Shanks Political Announcement: Bathtub
13. Libby's Election Show: with Robert Wellesley
14. Vic Hedges Commercial: He Can Save This City

BUMPER - Election
Break

15. Brock Linehan - Part 1
16. DeFilipo Brothers Commercial #1: Court
17. Brock Linehan - Part 2: with Linda Hopkins

Break

18. Proposition 12: Esperanto
19. DeFilipo Brothers Commercial #2: Street
20. The Great Debate: Shanks vs Hedges

BUMPER - Cheryl Kinsey
Break

21. Shanks Political Announcement #2: Institutional Grounds
22. Cheryl Kinsey: Teenage Dating
23. Skip Shanks for Dogcatcher

BUMPER - Robin Williams
Break

24. Election Central - Part 1

BUMPER - Election Central

Break

25. Election Central - Part 2: with Shanks Victory Speech
    BUMPER - America
    Break
26. Sunrise Semester: Ed Grimley

SHOW #109 Cycle IV

OPENING

2. Angel Cortez: FBI Jockey
3. Bittman PSA: Get Them to a Library
   BUMPER - Farm Film Blow-Up
   Break
4. America Wrap - Part 1: Security Desk
5. An Evening with Houseman: with Robin Williams
6. Farm Film Celebrity Blow-Up: with Denny Terrio
   BUMPER - America
   Break
7. America Wrap - Part 2: Security Desk Rehearsal Studio.
   Gus's Fantasy "Right Before Your Eyes"
   BUMPER - Bowery Boys
   Break
8. SCTV Movie of the Week Opening
9. The Bowery Boys in the Band: with Robin Williams
   BUMPER - National Midnight Star
   Break
10. National Midnight Star II
11. Harry's Scramble Days
    BUMPER - Jane Eyrehead
    Break
12. BBC Classics Presents: Jane Eyrehead
    Break
13. Reverend Gene Filler #1: with Robin Williams
14. 3-D Smell-o-Rama: 3-D House of Slavechicks
    BUMPER - Towering Inferno
    Break
15. Curly Howard Sings the Great Movie Love Themes
16. America Wrap - Part 3: Bar
17. People's Court
    BUMPER
    Break
18. Reverend Gene Filler #2: with son Biff

SHOW #110 Cycle IV

OPENING
2. Peter Pan Promo
   BUMPER - Paramutual News Bulletin
   Break
3. Paramutual News: Graphic and Voiceover
4. Towering Inferno -Part 1: Tawny Beaver, Caballero's Tour
5. Al Peck's Used Fruit
   BUMPER - Overhead Tower
   Break
6. There's Justice for Everybody: with Steve Roman
7. Towering Inferno - Part 2: Restaurant (Sneeze, Telescope, Prickley & Tongue, Hooker & Woody. Nuclear Rods, Bathroom)
   BUMPER - Count Floyd
   Break
8. Kid Sister PSA
9. Towering Inferno - Part 3: Phone Call & Panic In Restaurant. Arrival of Firemen
   BUMPER - One on the Town
   Break
10. Count Floyd: Four for Texas
11. Towering Inferno - Part 4: Accusation of Rayburn, Burger King, Group's Exit Thru Tunnel
    BUMPER - Flaming Tower
    Break
12. Towering Inferno - Part 5: Reactor Core, Exit Outside. Grappling Hook. Nucleo in Japan
    Break
13. One on the Town: Urban Transit
    Break
14. When Wives Look Older than Their Husbands
15. Let's And Jerzy Promo
16. Shakespeare for College Credit
    Break
17. Melonville Calendar (Debut)
18. Words to Live By: with Mr. Mambo & Banda Brava
    BUMPER - Andrae Crouch

SHOW #111 Cycle IV

OPENING
2. Andrae Crouch Wrap - Part 1: Caballero Office. Empty Studio, Flashback to Xmas '81
   Break

3. Lola’s Love Spirit Christmas Promo
4. The Fella Who Couldn't Wait for Christmas
   BUMPER - Count Floyd
   Break
5. Edna Boil's Christmas Sale
6. Count Floyd’s Scary Little Christmas Promo
   BUMPER - LaRue Update
   Break
7. Andrae Crouch Wrap - Part 2: Construction Site
8. Christmas at the Driftwood
9. Shanks Lights the Christmas Tree
   BUMPER - Happy Wanderers
   Break
10. Happy Wanderers' Leutonian Christmas
11. Pre-Teen World Christmas Promo
    BUMPER - Andrae Crouch
    Break
12. Andrae Crouch Wrap - Part 3: Crouch with LaRue, Soup Kitchen, Santa & Glowing Light
    BUMPER - Libby’s Hanukkah Show
    Break
13. Bittman and Rogers: Christmas - That's All!
    Break
14. Libby Wolfson’s Hanukkah Show: with Sue Bopstein-Simpson
15. New Year’s Eve at the Driftwood
    Break
16. Christmas Finale: Caballero s Bedroom

Appendices

Appendix D - Running Order of Sketches - Cycle V

SHOW #112 Cycle V
OPENING
2. Pirini Wine Commercial
BUMPER - A Star Is Born
Break
3. Half Wits Game Show
BUMPER - Tootsie
Break
4. Scenes from an Idiot's Marriage
5. Count Floyd’s 3-D House of Representatives
6. Days of the Week Promo
Break
7. A Star Is Born - Part 1: with Crystal Gayle
Break
8. A Star Is Born - Part 2
BUMPER - Stars in One
Break
9. Farm Film Blow-Up: with Dustin Hoffman as Tootsie
10. Scrapco Presents: Artisans and Their Art
BUMPER - Days of the Week
Break
11. The Days of the Week #1
Break
12. Stars in One: with Steve Roman
Break
13. Melonville Calendar: with Idella Voudry

SHOW #113 Cycle V
OPENING
2. Robin Williams for Taing
BUMPER - Brock Linehan/Oh That Rusty
Break
3. Intro to Vanity Spots: with Phil of Phil's Nails
4. Oh That Rusty
BUMPER - Maudlin Show with Pavarotti
Break

5. Vanity Spot: Dwayne Millage's Paper Dispensers
6. Koffler and Meltzer
7. Steve Roman Valentine Promo
   BUMPER - Vic Arpeggio
   Break
8. Vic Arpeggio - Part 1
   BUMPER
   Break
9. Vic Arpeggio - Part 2
   BUMPER - The Wall of Mice
   Break
10. Vanity Spot: Linda Voce's Book of Poems
11. The Sammy Maudlin Show: with Sandler & Young and Pavarotti
    BUMPER - Days of the Week Recap
    Break
12. The Days of the Week #2
    BUMPER - Karl Bildenhausen
    Break
13. Vanity Spot: Duard Weese Driving Drunks Home
14. Karl Bildenhausen: Building a Better House
    BUMPER - Ben Vereen
    Break
15. Philosophers at Work
    BUMPER

SHOW #114 Cycle V

OPENING

2. Shower in a Briefcase
3. Steve Roman: It's in the Kurds
   BUMPER - Farm Film Blow-Up
   Break
4. Bobby Bittman Retires - Parts 1 & 2: with Ben Vereen "This Joint is Jumping"
   BUMPER
   Break
5. Farm Film Blow-Up: with Bernadette Peters
6. The True Story of Billy the Kid
   BUMPER - Exclusive Interview with Bittman
   Break
7. Bittman Retires - Part 3: People and Things
   BUMPER - William B. Show
   Break

8. Masterpiece Theater Tri-Promo: In Celebration of Alternatives
9. The William B. Show - Part 1
   BUMPER
   Break
10. The William B. Show - Part 2
    BUMPER - Days of the Week Recap
    Break
11. The Days of the Week #3
    BUMPER - Sunrise Semester
    Break
12. Bittman's Back Promo
13. Shirt Glue Commercial
    BUMPER
    Break
14. Sunrise Semester: Communicating with Extremities
    BUMPER

SHOW #115 Cycle V
OPENING

2. Caballero Sweeps Announcement
3. Sweeps Tri-Promo #1
   BUMPER
   Break
4. Night of the Prime Time Stars: Rehearsal #1 with Linda Lavin, Jamie Farr, and Merlin Olson
5. Ed Grimley Murder
   Break
6. Sweeps News Promo
7. Caballero and Gus
8. The Long Hard War Promo #1: Nazi
   BUMPER - Days of the Week Recap
   Break
9. Gustofferson Murder
10. Sweeps Tri-Promo #2
11. The Days of the Week #4
    Break
12. Night of the Prime Time Stars: Rehearsal #2 with Lorne Greene
13. Caballero, Prickley and Cops: Discovery of Gus's Murder
14. The Long Hard War Promo #2: Resistance Fighter
    BUMPER - Murray's File
    Break
15. Murray's File Talk Show and Murder #3

16. The Long Hard War Promo #3: North Dakota and West Virginia
17. Caballero's Call for Help
    BUMPER - Night of the Prime Time Stars
    Break
18. Night of the Prime Time Stars - Part 1: Opening and Control Room
19. Search in the High Tech Room
20. Night of the Prime Time Stars - Part 2: Hat Sketch, Tribute, Murder
    Break
21. Pursuit and Destruction of the Energy Ball
    Break
22. Conclusion

SHOW #116 Cycle V

OPENING

2. The Women Who Donahue Forgot
   BUMPER
   Break
3. Give 'em Hell, Larry
4. Stan and Edna's Las Vegas Junket
5. Western Redundancy Playhouse Theatre
   BUMPER - Maudlin Show with Betty Thomas
   Break
6. Catcher in the Rye Rye
7. Jackie We Hardly Knew Ye
   BUMPER - Maudlin Show with Betty Thomas
   Break
8. The Sammy Maudlin Show - Part 1: with Betty Thomas
9. South Sea Sinner - Part 1: with Betty Thomas
   BUMPER
   Break
10. South Sea Sinner - Part 2
11. The Sammy Maudlin Show - Part 2
    BUMPER - Days of the Week Recap
    Break
12. St. Patrick's Day at the Driftwood
13. The Days of the Week #5
    BUMPER - Miss Leutonia Pageant
    Break
14. The Miss Leutonia Pageant - Part 1
    BUMPER

Break

15. The Miss Leutonia Pageant - Part 2
    BUMPER - Joe Walsh
    Break
16. Editorial Reply with Troy Sorren: Capital Punishment
    BUMPER

SHOW #117 Cycle V

OPENING

2. An Evening with Edith Prickley: Live at the Melonville Baths
   BUMPER - Farm Film Blow-Up
   Break
3. Whatever Happened to Baby Ed
4. Farm Film Blow-Up: with Neil Sedaka
   BUMPER - Gil Fisher Show
   Break
5. The Fishin' Musician - Part 1: with Joe Walsh Snipe Hunting
   BUMPER - More of Joe Walsh
   Break
6. The Fishin' Musician - Part 2: with Joe Walsh "I Can Play that Rock and Roll"
   BUMPER - Midnight Cowboy
   Break
7. Count Floyd's 3-D Firing Line: with Clips from Midnight Cowboy II
   BUMPER - Days of the Week Recap
   Break
8. The Days of the Week Conclusion: The Trial
   Break
9. Mel's Rock Pile - Part 1
   BUMPER
   Break
10. Mel's Rock Pile - Part 2: with Queen Haters and Slam Dancing
    Break
11. The Snake Channel
12. Brock Linehan Goes Home

Appendices

Appendix E - Running Order of Sketches - Cinemax Cable Shows

SHOW #1
Airdate: November 22, 1983
OPENING
Cabellero Open
Maudlin o' the Night Promo #1
Soren Weiss Promo #1
Prickley Business
Soren Weiss Promo #2
JFK My Way - Steven Roman
Soren Weiss Report
Maudlin o’ the Night Promo #2
New Wave Shmenge - Part I
BUMPER
Calvin Commercial #1
New Wave Shmenge - Part II
Maudlin o' the Night Promo #3
Melonville Calendar - School Fire
Maudlin o' the Night - Part I
Moms Dearest
Maudlin o’ the Night - Part II
BUMPER - Officer and a Gentile

SHOW #2
Airdate: December 6. 1983
OPENING
Officer and a Gentile
Aussie Runner - Rooaway
Pirini Promo #1 - We Got a Maid
Hollywood Dirt Tonite - Part I
Aussie Runner - Self Made Mel
Hollywood Dirt Tonite - Part II
BUMPER
Pirini Promo #2 - We Got a Maid
Aussie Runner - Sheep Shearing
New Promo

We Got a Maid
Mel's Film Festival
All Weather Talk Show
Gimme Jackie
BUMPER - Xmas Show

SHOW #3
Airdate: December 20. 1983
OPENING
Christmas at Driftwood
Christmas Movie
New Year's at Driftwood
BUMPER - Rich and Jealous

SHOW #4
Airdate: January 3. 1984
OPENING
Rich and Jealous
Date Debate - Part I
BUMPER - Scary Previews
Calvin Kline
Michael Caine
Date Debate - Part II
Lottery Promo
Skitter Ridder
Mel’s Rock Pile Promo
Scary Previews
BUMPER - Stars in One: Bob Hope

SHOW #5
Airdate: January 17. 1984
OPENING
Dustfree Commercial - Irving Cohen
BUMPER - Das Boobs
Senor Wences
You're On - Part I
Das Boobs - Part I
Bojax Commercial
Das Boobs - Part II
BUMPER
Boil World
You're On - Part II
Tardy Cannon - Irving Cohen

You're On - Part III

SHOW #6
Airdate: January 31. 1984
Guests: Catherine O'Hara Dave Thomas
OPENING
Half Wits: The Semi Finals
BUMPER
The New Pet
Pitchman
Happy Hour - Part I
Stars in One: Bob Hope Promo
Happy Hour - Part II
Bobby Bittman/Nuclear Death Promo
Stars in One: Bob Hope - Part I
BUMPER
Adee
Stars in One: Bob Hope - Part II
BUMPER - Willard

SHOW #7
Airdate: February 14. 1984
Guest: Fred Willard
OPENING
Happy Hour Promo
Fred Willard Wrap - Part 1
Lewis Sings Dylan
Fred Willard Wrap - Part 2
BUMPER
Al Peck's Dinosaur Days
Fred Willard Wrap - Part 3
The Fred Winston Show Promo
Fred Willard Wrap - Part 4
BUMPER - Stars in One: Libby Wolfson

SHOW #8
Airdate: February 28. 1984
OPENING
Commemorative Plates
BUMPER - Just for Fun
Stars in One: Libby Wolfson
Count Floyd and the Pittsburgh Midget
BUMPER - Soren Weiss

Happy Hour II (A Date and Tojo) - Part 1
BUMPER
Crooner's
Happy Hour II (A Date and Tojo) - Part 2
BUMPER - Black Like Vic

SHOW #9
Airdate: March 13. 1984
OPENING
Rusty for Nursery Schools
Just for Fun - Part 1
Black Like Vic Promo
Just for Fun - Part 2
Black Like Vic - Part 1
Colour TV Commercial - Milton Berle
Black Like Vic - Part 2
Old Gold Cigarette Commercial
Black Like Vic - Part 3
Happy Hour Promo

SHOW #10
Airdate: March 27, 1984
OPENING
Prickley Opening: with Prickettes
BUMPER
Dialing for Dollars/Murray's File Promo
Sophia Bath Oil
Ramblers' Greatest Hits
Soren Weiss: Youth, Do They Give a Damn or What?
BUMPER
Sophia Meatballs
Happy Hour III - Part 1
Sophia Muffler Commercial
Happy Hour III - Part 2
N.Y. Actors: Harvey Promo

SHOW #11
Airdate: April 10. 1984
OPENING
Bell Telephone Commercial
Books in Brief
Newsbreak: Brad Allen
N.Y. Actors: Harvey

Books in Brief
Murray’s File
BUMPER
Scrapco Presents: Allenscam
Mel’s Rock Pile - Part 1
Newsbreak: Rita Shubb
Mel's Rock Pile - Part 2

SHOW #12
Airdate: April 24. 1984
OPENING
Cheryl Kinsey Special at the Statler Hilton
Oliver Grimley - Part I
BUMPER
Edna Boil’s Bankruptcy Sale
2009 Promo
Oliver Grimley - Part II
Salt Buddy
SCTV Generic Promo
Melonville Calendar with Sandler and Young
Sammy Maudlin Promo

SHOW #13
Airdate: May 8. 1984
OPENING
Guy's Blockbuster Opening (2009)
Movie Promo
2009 Jupiter and Beyond
BUMPER
Which Way You Running. Johnny?
The Making of 2009
Happy Hour Promo

SHOW #14
Airdate: May 22. 1984
OPENING
Soren Weiss Parade #1
Half Wits #1
Shangri-La Dance
Half Wits #2
BUMPER
Soren Weiss Parade #2
Myra: Small Town Gypsy

Soren Weiss Parade #3
Monster Chiller Theatre: Halloween Falls on the 13th - Part 1
Canadian Gaffes Promo
Count Floyd - Part 2
Soren Weiss Parade #4
Happy Hour Promo

SHOW #15
Airdate: June 5. 1984
OPENING
Philosophers at Work
Jackie for Prez Commercial #1
Melonville Calendar P.I.M.S.A.W. Week
Grimley Fairie Tayles Promo
Jackie for Prez Commercial #2
Happy Hour IV - Part 1
BUMPER
Jackie for Prez Commercial #3
Happy Hour IV - Part 2
Pentagon Spare Parts
SCTV Newsbreak: Jackie Withdraws
Melonville Song

SHOW #16
Airdate: June 19, 1984
OPENING
Caballero Opening: British Programming
Medical Minute #1
Ed Grimley Celebrity Fairie Tayles
Medical Minute #2
Canadian Gaffes - Part 1
BUMPER
Happy Hour Promo
Canadian Gaffes - Part 2
Medical Minute #3
Melonville Calendar Rotary Week
You're On Promo

SHOW #17
Airdate: July 3. 1984
OPENING
Prickley Promo
You're On: Mel Lansky - Part 1

Happy Hour V - Part 1
Movie Promo
Happy Hour V - Part 2
BUMPER
You're On - Part 2
Music Promo
You're On - Part 3
BUMPER
Earl Retires
Pledge Week Promo

SHOW #18
Airdate: July 17. 1984
OPENING
Classics Promo
Pledge Week - Part 1: Guy, Edith
The Steve Bashekis Story (Movie) - Part 1
Pledge Week - Part 2: Lola, Bobby, Jackie
The Steve Bashekis Story - Part 2
Pledge Week - Part 3: Troy, Libby Wolfson
Steve Bashekis Story - Part 3
Generic Promo
Pledge Week - Part 4: Count Floyd, Woody, Grimley
The Steve Bashekis Story - Part 4
Pledge Week: Part 5: Edith, Guy

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They may have been the funniest people ever to share a stage. Toronto's Second City stage company started life as a shoestring operation in a downtown theatre and then transformed itself into an amazingly innovative, exuberant, and hilarious late-night television show. In *SCTV: Behind the Scenes*, Dave Thomas recalls the theatrical origins of the group (and encounters with such notable comedy stars as Gilda Radner and Dan Aykroyd) and tells how he, along with Eugene Levy, Martin Short, Catherine O'Hara, Joe Flaherty, and John Candy, sharpened the comedic skills that were carried over into the landmark television show.

Thomas, assisted by Bob Crane, has conducted interviews with virtually all members of the SCTV company – including the producers, directors, and backstage contributors – and has used their recollections to supplement his own. Added to this are anecdotes about the group's many fabulous characters, impersonations, and sketches: Thomas as Bob Hope, Flaherty as Guy Caballero, Martin as Edith Prickley, Moranis as Woody Allen, Levy as Perry Como, Short as Jerry Lewis, O'Hara as Katharine Hepburn, and Candy as Johnny LaRue – among a host of others. The amazing tale of two hosers, Bob and Doug McKenzie, is also recounted in full.

With more than 200 priceless photos from SCTV history, a bumper collection of trivia questions and answers, and an authoritative listing of every skit performed in every program from the Global and NBC networks to the final Cinemax shows, this is a book to be treasured not only by the show's many fans, but also by lovers of comedy everywhere.

Dave Thomas joined the Second City stage show in Toronto in 1975. A year later, he helped to create SCTV. In the show's second season, he became head writer and the following year took on the producer's role as well. Thomas stayed with SCTV for five years, won an Emmy Award and four Emmy nominations, and was instrumental in the sale of the program to NBC in 1980. Since leaving SCTV in 1982, Thomas has written, acted and produced for films and television. He was hired in 1993 to co-star with Brett Butler in the ABC hit series *Grace Under Fire*. In 1994-95, Dave developed and produced *Family Challenge* for ABC and Family Channel.

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